DESIGNS, &c.

Of the Ornaments *and* Decorations *for* CHIMNIES.

1*ſt*. THE Width of the *Architrave* ſhould never exceed one-ſixth Part of the opening of the *Chimney*.

2*d*. The Heights of the *Freeze* to *Chimny Pieces* are various, according to the different Embelliſhments with which they are intended to be inriched.

If the *Freeze* is ſwelling, it ſhould not exceed two-thirds of the Width of the *Architrave*, when uſed to *Chimnies*.

If it be flat, it ought not to be leſs than three-fourths; nor ſhould it ever exceed the whole Width of the *Architrave*, above one-ſixth Part: This may be decorated at the Diſcretion of the Artiſt.

3*d*. In regard to the *Pitch*, *Riſe*, or *Slope* of *Pediments*, this muſt be according to the Height of the *Freeze*, on which the *Cornice* is to reſt. This Rule muſt be general, not to place a low *Pediment* on an high *Freeze*, nor an high *Pediment* on a low *Freeze*, either of which will always have a very bad Effect.

N. B. If the *Pediment* ſprings from the *Tablet*, it will have the ſame Effect as an high *Freeze*.

The different *Riſes* of *Pediments* may be two-ninths, two-elevenths, one-fourth, or one-fifth of the whole Extent of the *Pediment*, or any other *Proportions* between them.

If the *Pediments* to *Chimny Pieces* are open, their Opening may be from one-third to one-fourth, two-ninths, or one-fifth Part of the *Pediment*'s

Pediment's Width, according to the intended Decorations.

The upper *Ogee*, or *Cima Recta* of a *Pediment*, hath the *Diagonal* of the *Level*, or *Horizontal* one for its Height, for which Reaſon the *Ogee* at the Foot of the *Pediment*, ought to be ſomewhat leſs than common; the round Part thereof near a quarter of a *Circle*, and the *hollow* projecting ſomething beyond its *Center* or right *Angle*; by which means the ſloped Part will have a much better Effect.

4th. All *Truſſes* to *Chimnies* that project forward cannot be too light in their Projections, as being near the Eye. If they are in the *Freeze*, they ought not to project more than one-third of their Height. Thoſe which ſtand as Supports againſt *Architraves* on the Sides of *Chimnies*, may be made the Width of the *Architrave*, or ſomething more, but ſhould not project more than three-fourths of the Projection of the *Architrave*.

Of DOORS *and* WINDOWS, *each of which have the ſame* Proportion *of Parts.*

1*ſt.* THE Height of theſe may be two *Diameters*, or twice, and one ſixth Part the Width of the *Door*, or *Window*.

2*d.* The Width of the *Architrave* ſhould be one-ſixth of the Diameter of the Opening. To a ſwelling *Freeze*, three-fourths of the Width of the *Architrave*, may be allowed, and it ſhould not ſwell more than the *Architrave* projects. If a flat or plain *Freeze*, it may then be of the ſame Width with the *Architrave*.

3*d.* Where *Pediments* are placed on the Outſides of Buildings, over Doors or Windows, *&c.* ſuch *Pediments* ſhould not be open.

Of CORNICES.

1*ſt.* *CORNICES* ought not to exceed more than one-fourth above the Width of the *Architrave*.

2*d.* To Inſide *Doors* the *Cornices* may be equal with the *Architrave*, or may exceed it by one-ſixth of its Breadth.

3*d.* If there are *Truſſes* to either, they ought not to exceed two-thirds of the Width of the *Architrave*, in their Width. Their Projection ſhould not be leſs than three-fourths, or any other Proportion between that and the whole Width of the *Architrave*.

4*th.* The *Fillet* of the large *Ogee*, or *Ovolo* to the *Architrave*, ought never to be leſs than one half the Width of the *Ogee* or *Ovolo*, for if the *Fillet* be too ſmall, the *Architrave*, though it have its full Size, will appear weak, and have a bad Effect, and I have ſeen many *Architraves* ſpoiled by their *Fillets* being too ſmall: for the *Architrave* ſhould always appear to have great Strength, as being the principal Band and Tie of the Work. If it be an upright *Architrave*, it ſhould appear a ſufficient Support; for which Reaſon, ſome great *Architects* among the Antients, have given the *Fillet* two-thirds of the *Moulding*; as ſometimes ſmall Things may have a great Effect.

5th. The *Ogee*, or *Cima Recta*, which crowns the *Architrave*, ought to be bold, and the *Mouldings* which ſeparate the *Facias* of the *Architrave*, may have ſmall Projections, as being introduced for that Purpoſe.

6th. Regard ought to be had in drawing of *Mouldings*; ſome, like none well unleſs they are ſpoiled by crouding an heap of ſmall *Mouldings* together with ſmall *Fillets* or *Annulets*, which have little better Effect than a *Plain Champher*; nothing appearing diſtinct, but rather all confuſed.

7th. All *Cornices* ought to be made according to the Diſtance at which they are to be viewed: The greater Diſtance the fewer Members, and thoſe large and bold, that they may afford ſtrong Shades, the better to diſtinguiſh each Part. The ſame may be obſerved in *Carvings*.

8th. Some, to form the upper *Cima Recta* of a *Cornice*, divide the Diagonal Line into two Parts, and ſtrike each *Curve* by an equalateral Triangle, which makes it ſo ſtiff that it would better become the lower Bed of a *Cornice* than the ſoft and airy crowning of the

the *Entablature*. The beſt Method therefore to form the above Member, would be to make the *Centers* near right *Angles*, as they will then produce better Shades, the upper *Curve* to project ſomething more than a right *Angle*, as having a much better Effect, and if uſed to the Outſides, there will not ſo much Water run down the *Cornices*.

9th. If two *Cornices* were formed of equal Heights and Projections, the one rightly deſcribed, the other not quite ſo, it would be found, that that which was truely formed would far ſurpaſs the other in Beauty.

Now that the whole may truly agree, it is neceſſary to have regard to the *bearing Parts*, that they are taken right, according to their proper Bearings; that is, upon the Principals on which they reſt and depend, whether they be *Columns*, *Pilaſters*, *Terms*, *Truſſes*, or *Piers*, the extreme Parts of which, will produce their natural Returns, or Breaks of the *Entablature*, if they *Quoin* right, or as it is called by *Joiners*, if they *mitre* right.

Of the FIVE ORDERS *in* ARCHITECTURE.

AN Order, properly ſo called, conſiſts of a whole *Pillar* or *Column*, containing the *Baſe*, *Shaft*, *Capital*, and *Entablature*.

The chief Orders are five; three of which, viz. the *Dorick*, the *Ionick*, and the *Corinthian*, were the Inventions of the antient *Greeks*; the other two, the *Tuſcan* and *Compoſite*, were added by the *Romans*.

Of the DORICK *Order*.

DORUS, a King of *Achaia*, is ſaid to be the firſt Inventor of this Order, from whom it takes its Name, and is the moſt antient of the five.

The Height of this Column, may contain eight *Diameters* of the Column, including its *Baſe* and *Capital*.

The

The *Entablature*, which always means the *Architrave*, *Freeze*, and *Cornice*, contains two *Diameters* of the *Shaft*, or Body of the Column; ſo that any Height being given to this Order, it may be divided into ten equal Parts, eight for the Column, and two for its *Entablature*, one of theſe will be the *Diameter* of the Column at the *Baſe*; which being divided into five, one of which Parts being again ſub-divided into twelve, this Scale will regulate all the Members of each Order; which are all drawn and figured with their Heights, and Projections in the Plates.

The *Intercolumnation*, is the Space or Diſtance between the Columns, which in this Order are regulated by the *Triglyphs* and *Metopes*.

The *Triglyph* is a projecting Part in the *Freeze*, over which ſtands the *Modillion* with its Bells. Where there is no *Fillet* to incloſe the *Bells*, that Part is called a *Mutal*.

The *Metopes* are the Spaces between each *Triglyph*: The Width of the *Triglyph* and *Metope*, contain one *Diameter*, and a fourth;

of

of which the *Triglyph* contains one *Semi-diameter*, and the *Metope* three-fourths of a *Diameter* of the Column; ſo that there are three *Triglyphs* and three *Metopes* between the Centers of each Column.

Of the IONICK *Order.*

THIS by its Name ſeems to have been the Invention of the *Ionians*, and is ſecond among the antient *Grecian* Orders.

In this Order, the Column with its *Baſe* and *Capital* contain nine *Diameters* of the Column.

The *Intablature* may be one *Diameter* and five-ſixths, but ſhould never exceed two *Diameters*.

The *Inter-columns* may be two *Diameters*, and one-fourth; this is regulated by its Number of *Modillions*, which are ſix, and ſix Spaces.

The *Modillion* and Space contain half the *Diameter* of the Column, and one Part and

an

an half from the *Scale*. The Width of the *Modillion* is ten Parts.

The Projection under which the *Modillions* are placed, is called a *Corona* or *Soffit*. The Spaces in the *Soffit* between the *Modillions*, are called *Coffers* in each Order.

N. B. The great Impropriety of making the *Volutes* or *Scrolls* to the modern *Ionick* Capital, has been very conſiderable, which will by no means admit of the ancient Capital; as it will make the Capital appear much too heavy, and greatly diſoblige the Eye, and we ſee too many Examples of this Kind, which deſtroy the whole Beauty of the Order. I have therefore given them a ſmaller Proportion. Some ſimilar Obſervations might be made on the *Compoſite* Capital.

The Flowers in the Middle of the *Abacus* over the Center of the Column, ſhould bear one-third of the *Diameter* of the Column in its Width, and not exceed two Parts from the Scale, more than one-third of the Column's *Diameter*.

The returned Part of the *Ovolo* or Quarter-round, upon the Top of the *Angle* of the *Capital*, ſhould be in Width near one-ſixth Part of the *Diameter* of the Column, or within one Part from the Scale.

Of the CORINTHIAN *Order.*

THIS is the laſt and moſt beautiful of the three antient Orders of *Greece*, and is the higheſt Pitch of *Architecture*, to which they ever arrived, in point of Beauty and Elegance.

The Columns of this Order, including *Baſe* and *Capital*, are ten *Diameters* of the Columns in Height, though ſometimes but nine and three Quarters, and at the loweſt nine and an half.

The *Entablature* ſhould never exceed two *Diameters*; nor be leſs than one and a half. The *Modillion* not leſs than ten Parts, nor more than eleven and an half in the Width.

Of the COMPOSITE *Order.*

THIS Order was formed by the *Romans*, and is compounded of the *Corinthian* and the *Ionick*, by adding the *Ionick Volutes* and *Ovolo* to the *Corinthian Capital*; in all other Caſes it is much the ſame with the *Corinthian* in its greateſt Altitude, *viz.* ten *Diameters* to its Column, *&c.* as before deſcribed.

I have added ſome Inrichments to the *Entablature* of this Order, to ſhew what might be introduced, thinking ſome Parts rather too plain: which ornamental Additions may be either followed or omitted at Pleaſure. The Width of the under-ſide of the *Modillion* muſt very little exceed nine Parts, if larger, it will make it appear heavy.

Of the TUSCAN *Order.*

THIS Order which is of *Roman* or *Italian* Original, greatly reſembles the antient *Dorick*, and is the ſtrongeſt and the plaineſt of all the Five Orders.

Its Column, together with *Baſe* and *Capital,* is ſeven *Diameters* of the Column.

Its *Entablature* contains one *Diameter*, and three-fourths.

Of the DIMINUTION *of* COLUMNS.

NONE of the Orders, except the *Tuſcan,* ought to diminiſh more than a ſixth, or leſs than an eighth, of the *Diameter* of the Column.

The *Tuſcan* may diminiſh one-fourth, or two-ninths of the *Diameter.*

This diminiſhing may continue from the Top, to within two-ſevenths of the Bottom of the Pillar.

In the *Corinthian* and *Compoſite* Orders if the Column diminiſhes only one-eighth, it will afford better Veins to the Leaves of the Capitals, and produce a much better Effect, as theſe Parts ſhould always appear bold.

The like diminiſhing would well become the *Ionick* Order.

Of Three Quarter COLUMNS.

THERE are two Methods of forming theſe, which though they may ſeem to be nearly the ſame, will be found to produce a very different Appearance.

The firſt Method is to divide the *Diameter* of the Column into four Parts, and to take three of them.

The other is to divide the *Circumference* into four Parts, and to take three of them; which laſt Method make far the boldeſt and beſt Appearance: As in this Caſe only one-fourth of the Circle is obſcured, while in the firſt one-third is incloſed.

Of PILASTERS.

THESE are by no means to diminiſh, except they ſtand with Columns.

In plain *Pilaſters* their Projection may be one-ſixth of their Width, and by no means more than two-ninths.

If they are fluted, ſometimes one *Flute*, ſometimes one *Flute* and an half; but they ſhould never exceed two *Flutes* in their Projection.

Of ARCHES.

THESE are either Circular or Eliptical. In circular Arches, if they are placed near the Eye, it is neceſſary that they riſe ſomewhat more than the *Simi-diameter* of the Circle of which they are compoſed; as the Impoſts will otherwiſe take off from the Sight of their Altitude, and cauſe them to appear flat and low.

If much elivated, it may increaſe from two Parts to ſix of the Scale.

The ſame regard may be had to *Arches* which are Elliptical.

The *Key-Stones* of the *Arches* may be thus eſtimated.

The *Doric Key-Stone* may be three-fourths of the *Diameter* of the Column in Height; and about Twenty-eight Parts and an half from the Scale in Breadth at the Bottom of the Stone.

The *Ionick* may be three-fourths of the *Diameter* of the Column, and four Parts from the Scale. Its Breadth at the Bottom, near the ſame with the *Dorick*, or rather ſmaller.

In the *Corinthian* the *Key* is five-ſixths of the *Diameter* of the Column, and its Width at the Bottom about one *Semi-Diameter* of the Column.

The *Compoſite* is nearly of the ſame Dimenſions with the *Corinthian.*

And the *Tuſcan* the ſame as the *Dorick.*

The *Key-Stones* may be ornamented with Heads, or other Decorations.

After what I have already ſaid, by way of Explanation, which is more than I at firſt intended, I perſume that the Inſpection of the *Plates* cannot fail of being a ſufficient Inſtruction for any moderate Capacity: I ſhall therefore

fore now conclude with a ſmall *Explanation* and *Catalogue* of the ſeveral *Plates* in this Work.

LIST *of the* PLATES.

PLATE I. Four Deſigns of Chimnies, all of which are very rich. Any of the ſmall Deſigns, which ſtand within the others, would have a very good Effect.

N. B. The *Truſſes* to theſe, or any of the other *Chimnies*, may be exchanged or varied at Pleaſure. But if theſe ſhould not be ſufficient, ſeveral other good *Truſſes*, and likewiſe ſome *Terms*, may be ſeen in my Treatiſe on *Stair Caſes*.

PLATE II. Four Deſigns of Chimnies. To the Left Hand of the large one is a *Term*, which may ſtand either as a Column, or a Pilaſter.

PLATE III. Four Deſigns of Chimnies.

PLATE IV. The upper Parts of two Chimnies, drawn for the Size of the Deſign of the under Plate, but may be uſed at Pleaſure.

PLATE

PLATE V. Four Deſigns for Chimnies.

PLATE VI. Two Deſigns for the upper Parts of Chimnies, the Pediment opened near a fourth.

PLATE VII. Four Deſigns of Chimnies, the Pediments of the inner ones near a ſixth.

PLATE VIII. Two Deſigns for the upper Parts for Chimnies. Theſe are drawn to the Size of the Deſign oppoſite. The Pediment open two-ninths; either of theſe would have a very good Effect.

PLATE IX. Four Deſigns for Chimnies.

PLATE X. Two Deſigns for the upper Parts of Chimnies, drawn to the Size of that oppoſite.

PLATE XI. Four Deſigns for Chimnies. On the Left Side is a Term, which may ſtand as a Column, or Pilaſter.

PLATE XII. Six Deſigns for Chimnies.

PLATE XIII. Eight Deſigns for Chimnies.

PLATE XIV. Eight Deſigns for Chimnies.

PLATE XV. Ditto.

PLATE XVI. Ditto.

PLATE XVII. Ditto.

PLATES XVIII. XIX. Two Deſigns for the upper Parts of Chimnies.

PLATE XX. Three Deſigns for Cornices.

PLATE XXI. Four Deſigns for Cornices. The Dentil Bed Moulds may be uſed to any other Cornice.

PLATE XXII. Four Deſigns for Cornices. Any of the Bed Moulds may be changed, which will make more Deſigns.

PLATE XXIII. Four Deſigns for Architraves.

PLATE XXIV. Nine Deſigns for Doors.

PLATE XXV. Eight Deſigns for Doors.

PLATE XXVI. Deſigns for Architraves.

PLATE XXVII. Deſigns for Cornices to Doors.

PLATE XXVIII. An Architrave and Truſs at large.

PLATES XXIX. XXX. XXXI. XXXII. Ornaments for Truſſes. The laſt with the Eagle's Head, makes a very magnificent Appearance; the ornaments croſs each other down to the Scroll.

PLATE XXXIII. Two Deſigns of Pedeſtals for Stair Caſes.

PLATE XXXIV. Four Tuſcan Deſigns.

PLATE XXXV. Two Deſigns for *Dorick* Arches, and two for Doors.

PLATE XXXVI. Four *Dorick* Deſigns.

PLATE XXXVII. Two Deſigns of *Ionick* Arches, and two for Doors.

PLATE XXXVIII. Two Deſigns for *Corinthian* Arches, and two for Doors.

PLATE XXXIX. The Proportions of the *Tuſcan* Order. On the Left Hand are the Pedeſtals of the *Corinthian*, *Ionick*, *Dorick* and

and *Tuſcan* Orders. Their Width twenty-one Parts upon the Scale more than the Diameter of the Column. That of the *Dorick* is an exact Square, the others may be varied at Diſcretion.

PLATE XL. Proportions of the *Dorick* Order. Here the Column is divided into five equal Parts; of one of theſe Parts is made a Scale, which is divided into twelve equal Parts, by which all the Members are regulated. Over the Columns on the Right Hand are two Impoſts; over each of theſe are repreſented the Architraves for the Arches. The uppermoſt may ſerve for the richer Orders. To the Left of theſe, is the Baſe and Sur-baſe.

N. B. To make the Scale: Draw a Line to any Length, at the End of which, ſet up one of the five Parts of the Column, and divide the Length of the Line into twelve equal Parts, then raiſe Perpendiculars to the Diagonal Line, which completes your Scale.

PLATE XLI. The *Doric* Entablature.

PLATE XLII. The *Doric* Cornice; with the four internal Angles of the Soffit or Corona,

Corona, and underſide of the Modillions. The Angle Coffers are increaſed or decreaſed by taking more or leſs of the Triglyph, as may be ſeen in the Plate.

PLATE XLIII. The *Ionick* Modillion at large. Half the Plan of a Capital, formed by an equilateral Triangle; with the Baſe, Sur-baſe, and Impoſt.

PLATE XLIV. The *Ionick* Entablature and Capital.

PLATE XLV. The *Corinthian* Capital, Baſe, Sur-baſe, and Impoſt.

PLATE XLVI. The *Corinthian* Entabture, with the Corona, and its external Angle.

PLATE XLVII. The *Corinthian* Modillion at large.

PLATE XLVIII. The *Compoſite* Capital, with its Baſe, Sur-baſe, and Impoſt.

PLATE XLIX. The *Compoſite* Entablature, with its Soffit.

PLATE L. Three Internal Angles of the *Ionick*, *Corinthian*, and *Compoſite* Orders.

RULES *for proportioning* Chimnies *the Size to their reſpective Rooms, may be near as follows.*

Size of Rooms	Width to Chimnies.			Their Heights.			Height to Cornices.	
	F.	In.	P.	F.	In.	P.	I.	P.
14 Foot.	3	3		3	3		4	$\frac{1}{4}$
15	3	4		3	3	$\frac{1}{2}$	4	$\frac{3}{8}$
16	3	5		3	4		4	$\frac{1}{2}$
17	3	6		3	4	$\frac{1}{2}$	4	$\frac{5}{8}$
18	3	7		3	5		4	$\frac{3}{4}$
19	3	8		3	5	$\frac{1}{2}$	4	$\frac{7}{8}$
20 Foot.	3	9		3	6		5	
21	3	10		3	6	$\frac{1}{2}$		
22	3	11		3	7		5	$\frac{1}{4}$
23	3	11	$\frac{1}{2}$	3	7	$\frac{1}{2}$		
24	4	0		3	8		5	$\frac{1}{2}$
25	4	0	$\frac{1}{2}$	3	8	$\frac{1}{2}$		
26	4	1		3	9		5	$\frac{3}{4}$
27	4	1	$\frac{1}{2}$	3	9	$\frac{1}{2}$		
28	4	2		3	10		5	$\frac{7}{8}$
29	4	2	$\frac{1}{2}$	3	10	$\frac{1}{4}$		
30 Foot.	4	3		3	10	$\frac{1}{2}$	6	
31	4	3	$\frac{1}{2}$	3	10	$\frac{3}{4}$		
32	4	4		3	11		6	$\frac{1}{8}$
33	4	4	$\frac{1}{2}$	3	11	$\frac{1}{4}$		
34	4	5		3	11	$\frac{1}{2}$	6	$\frac{1}{4}$
35	4	5	$\frac{1}{2}$	3	11	$\frac{3}{4}$		
36	4	6		4	0		6	$\frac{3}{8}$
37	4	6	$\frac{1}{2}$	4	0	$\frac{1}{4}$		
38	4	7		4	0	$\frac{1}{2}$	6	$\frac{1}{2}$
39	4	7	$\frac{1}{2}$	4	0	$\frac{3}{4}$		
40 Foot.	4	8		4	1		6	$\frac{5}{8}$

Theſe Proportions are to the Flank Sides of the Rooms.

FINIS.

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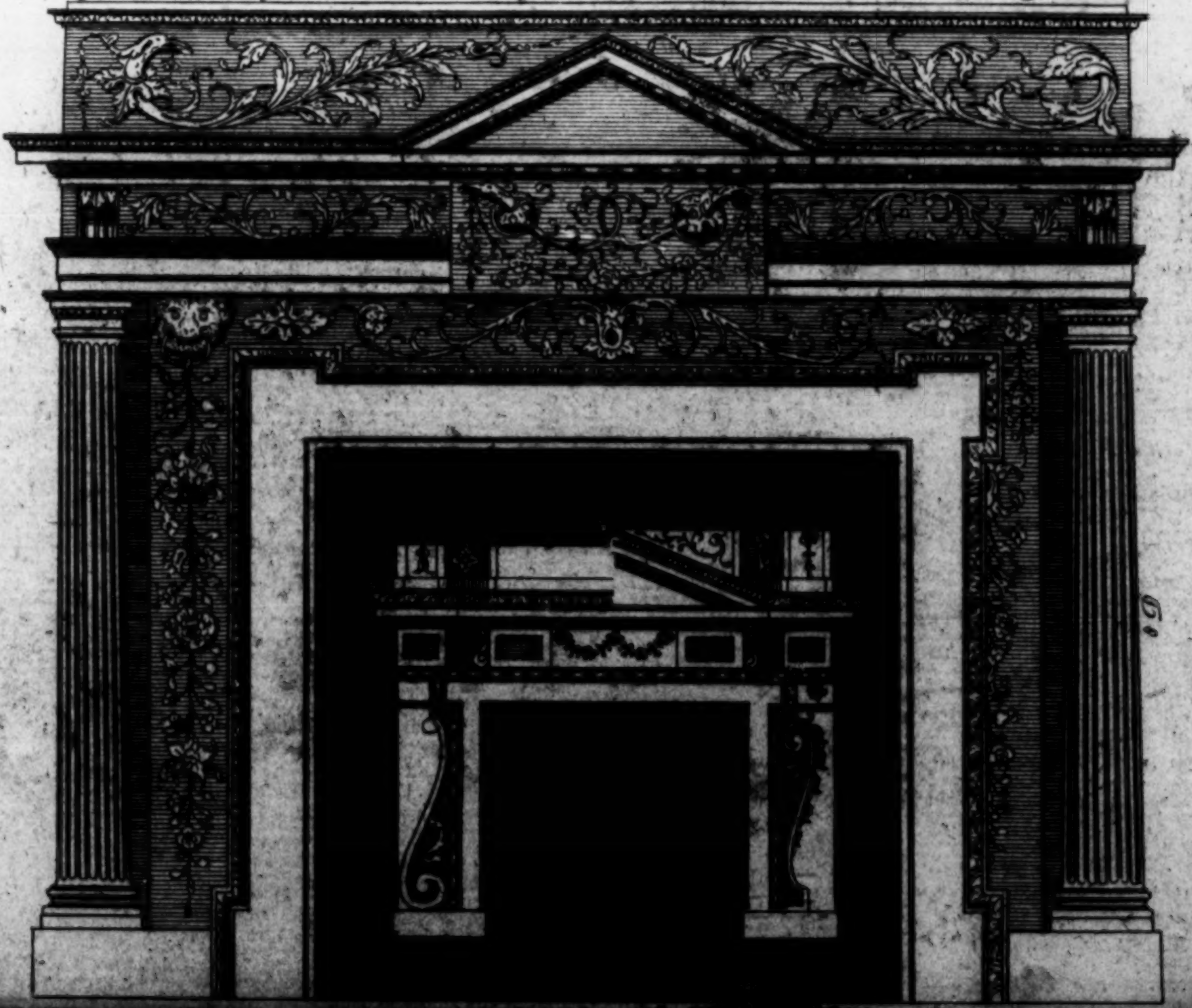
4 *Different Designs for Chimney Pieces, either of those of the Inside very Rich.*



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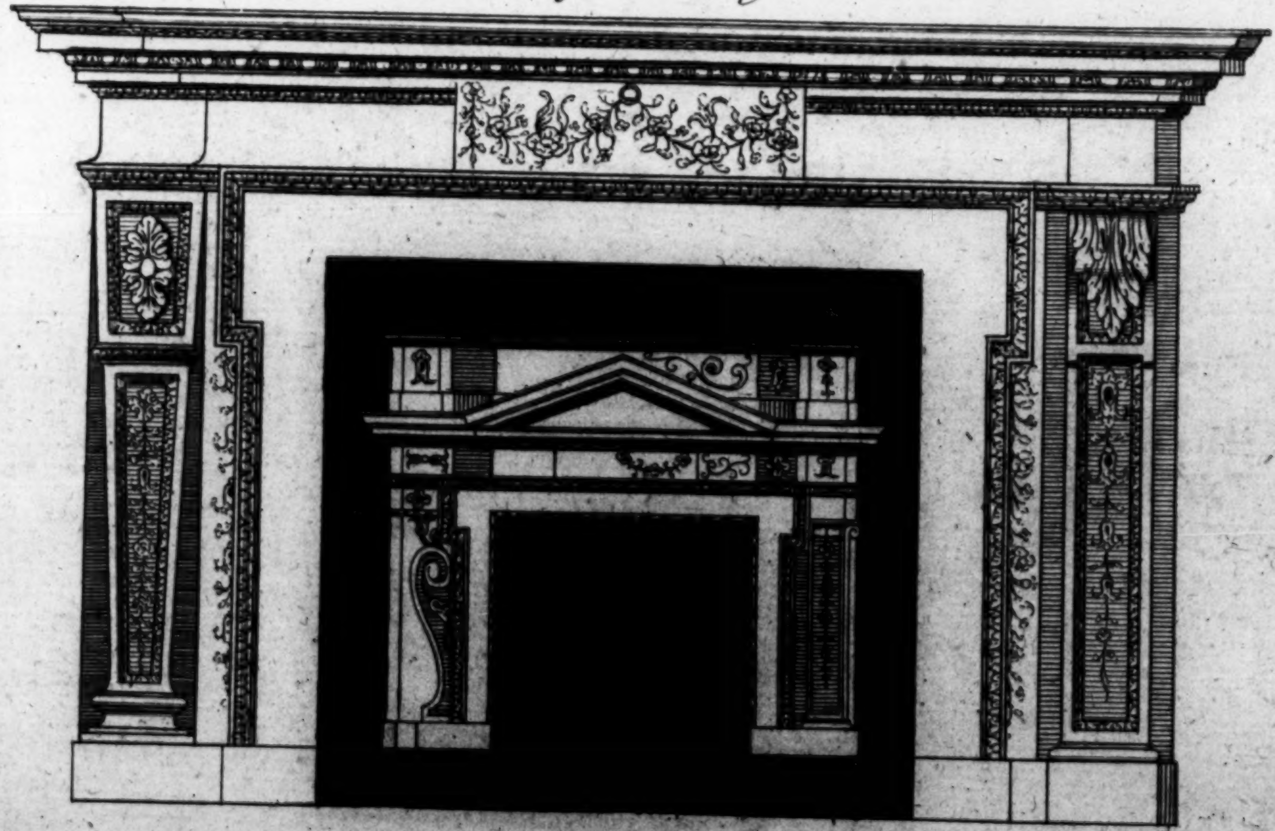
Pla.

4 Designs for Chimney Pieces.



Ab. Swan del. & Sct.

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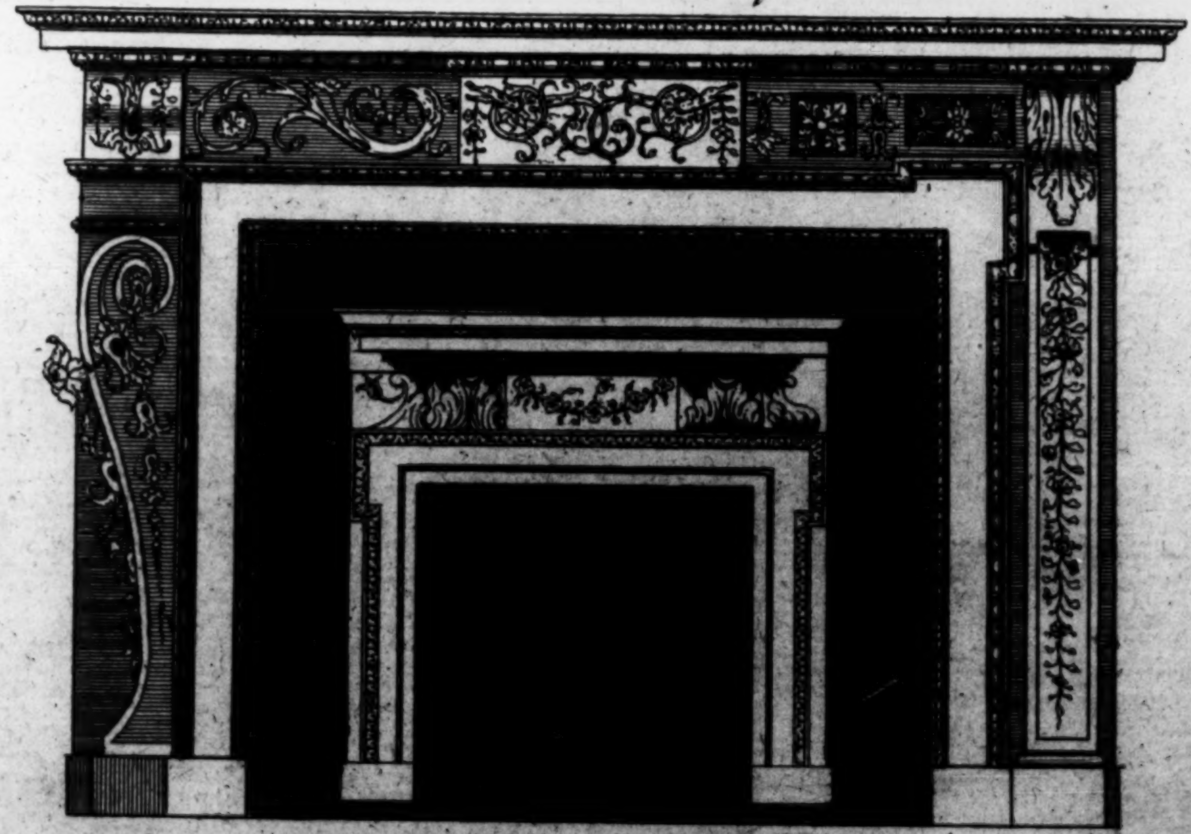
4 Different Designs for Chimney Pieces.



Pl. 3.

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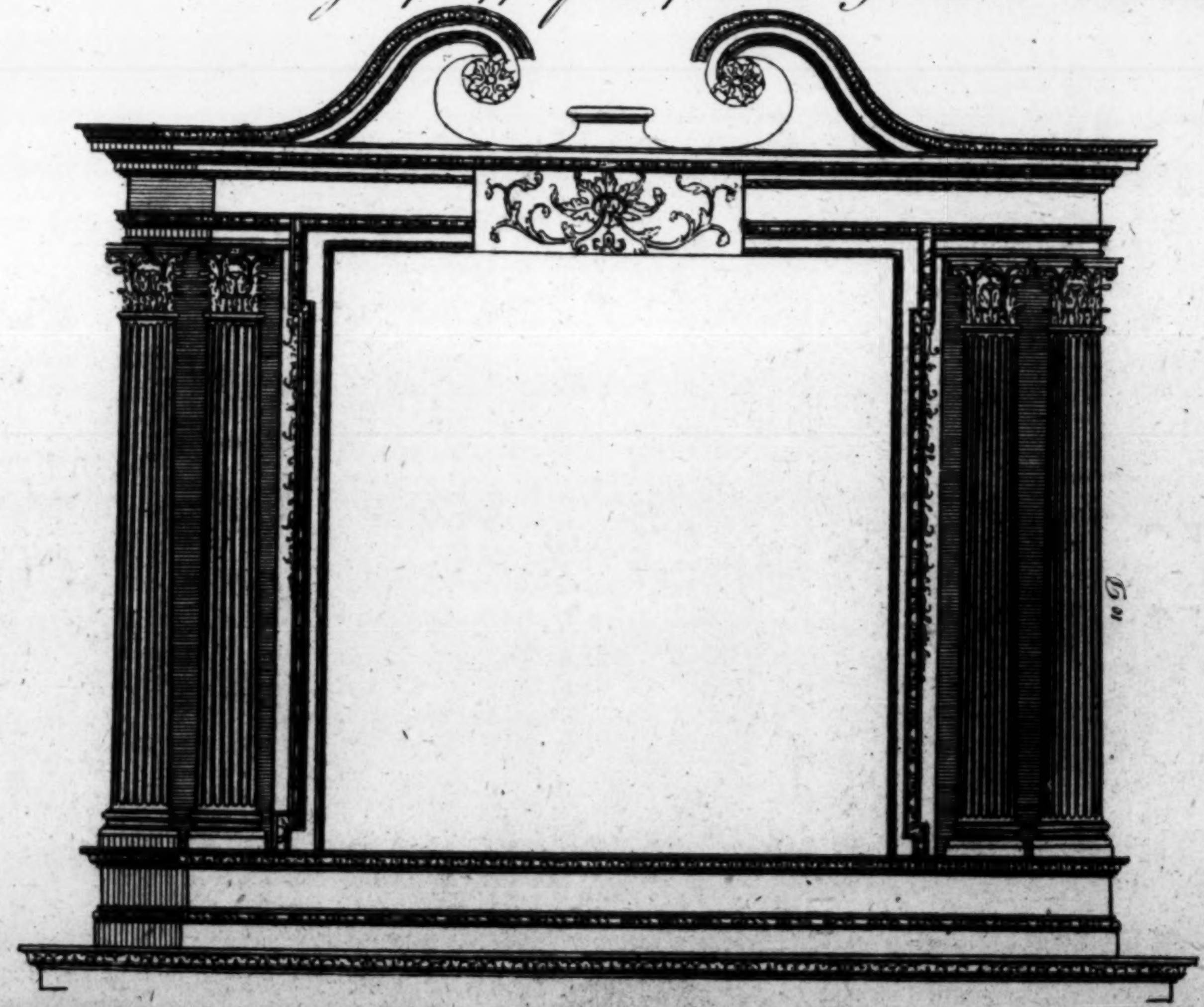
Pl. 4.

Designs of 2 Upperpieces for Chimney Pieces.



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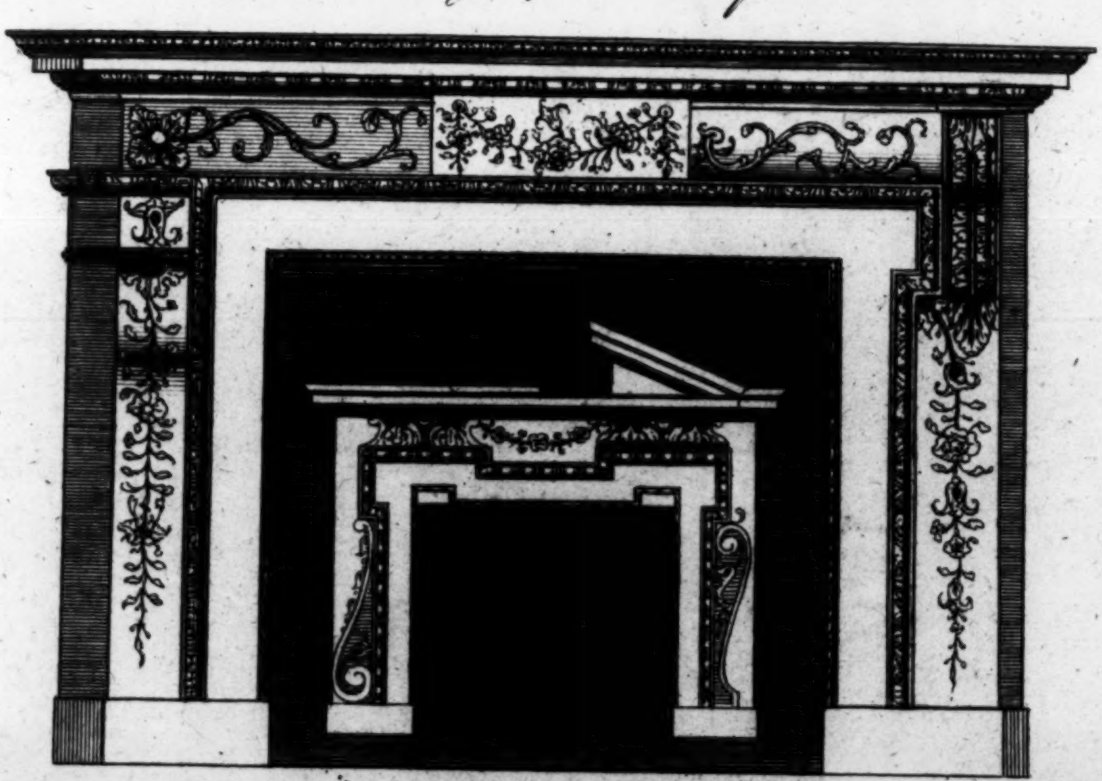
4 Differant Designs for Chimney Pieces.



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Pl. 5.

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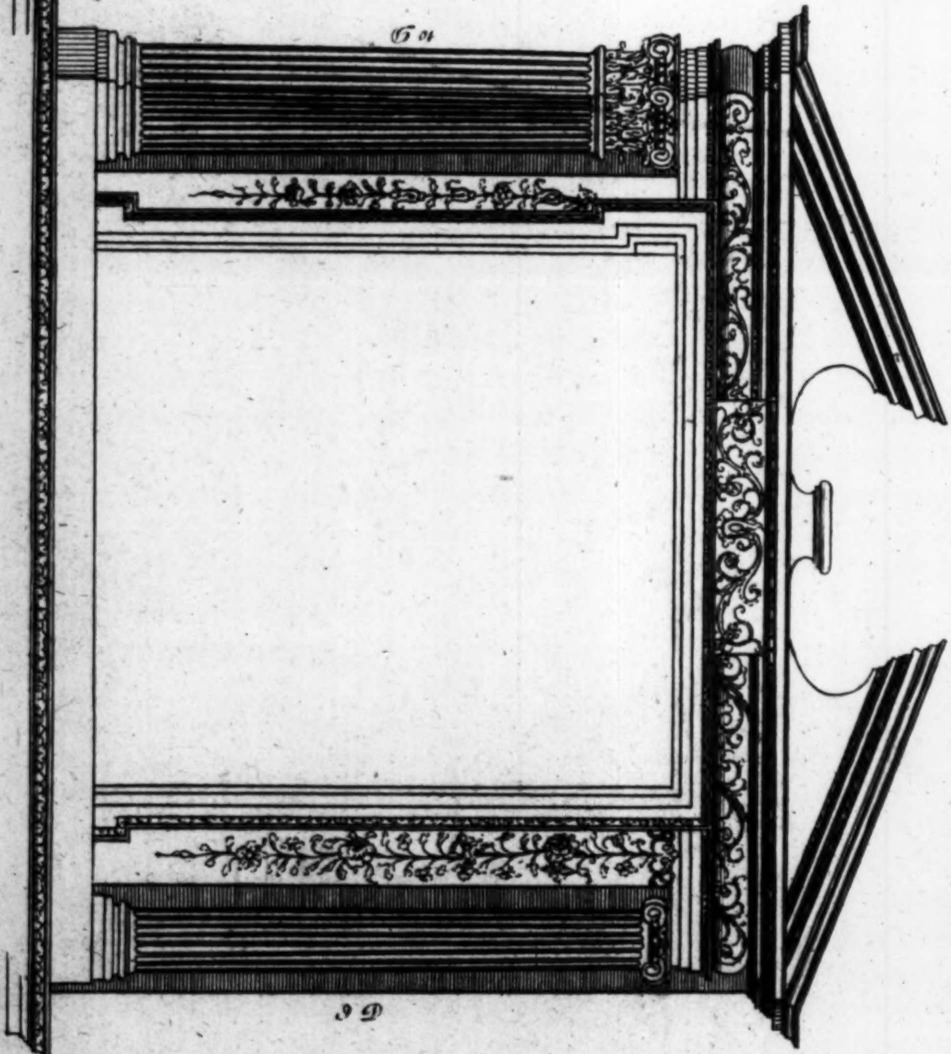

Ab. Swan del. & Sct.

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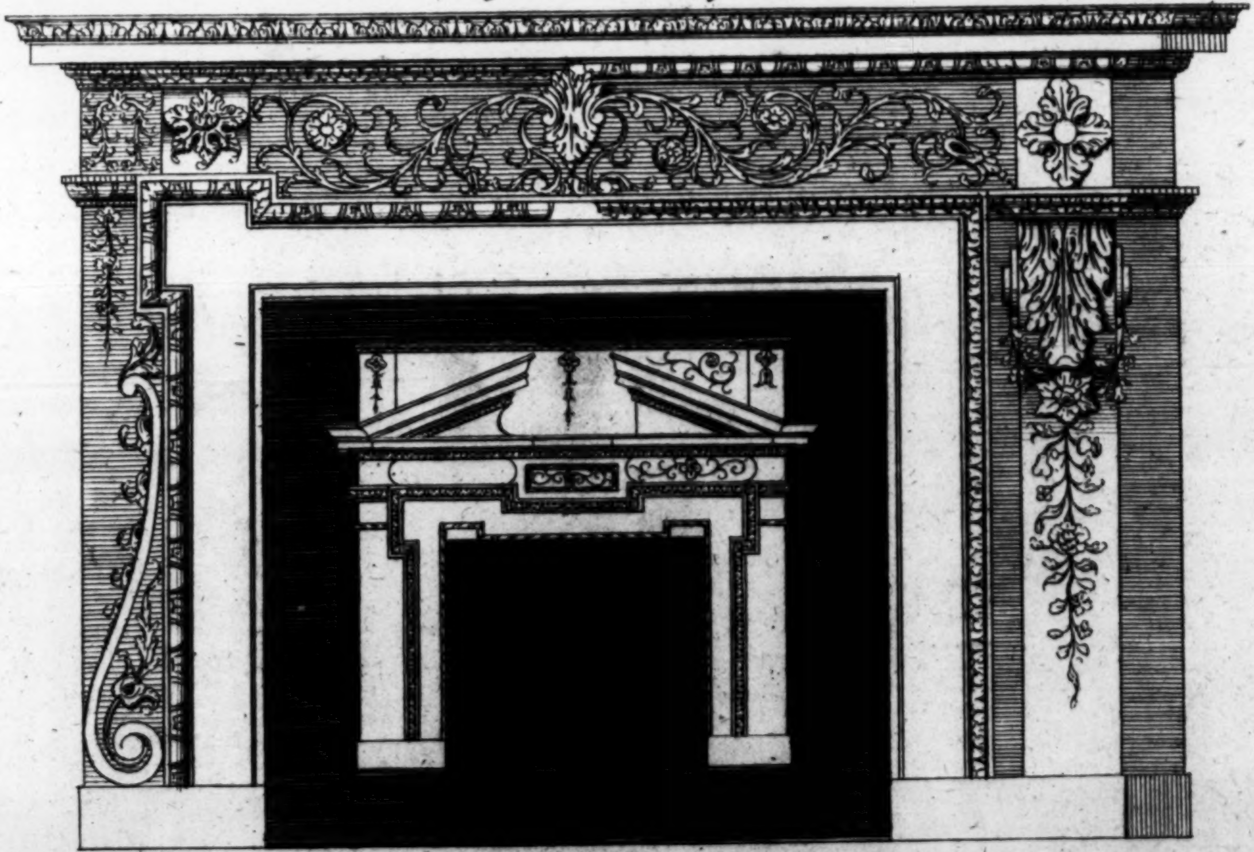
4 Designs for Chimney Pieces.



To face Plate 8.

Pla. 7

Ab. Swan delin. et Sculp.

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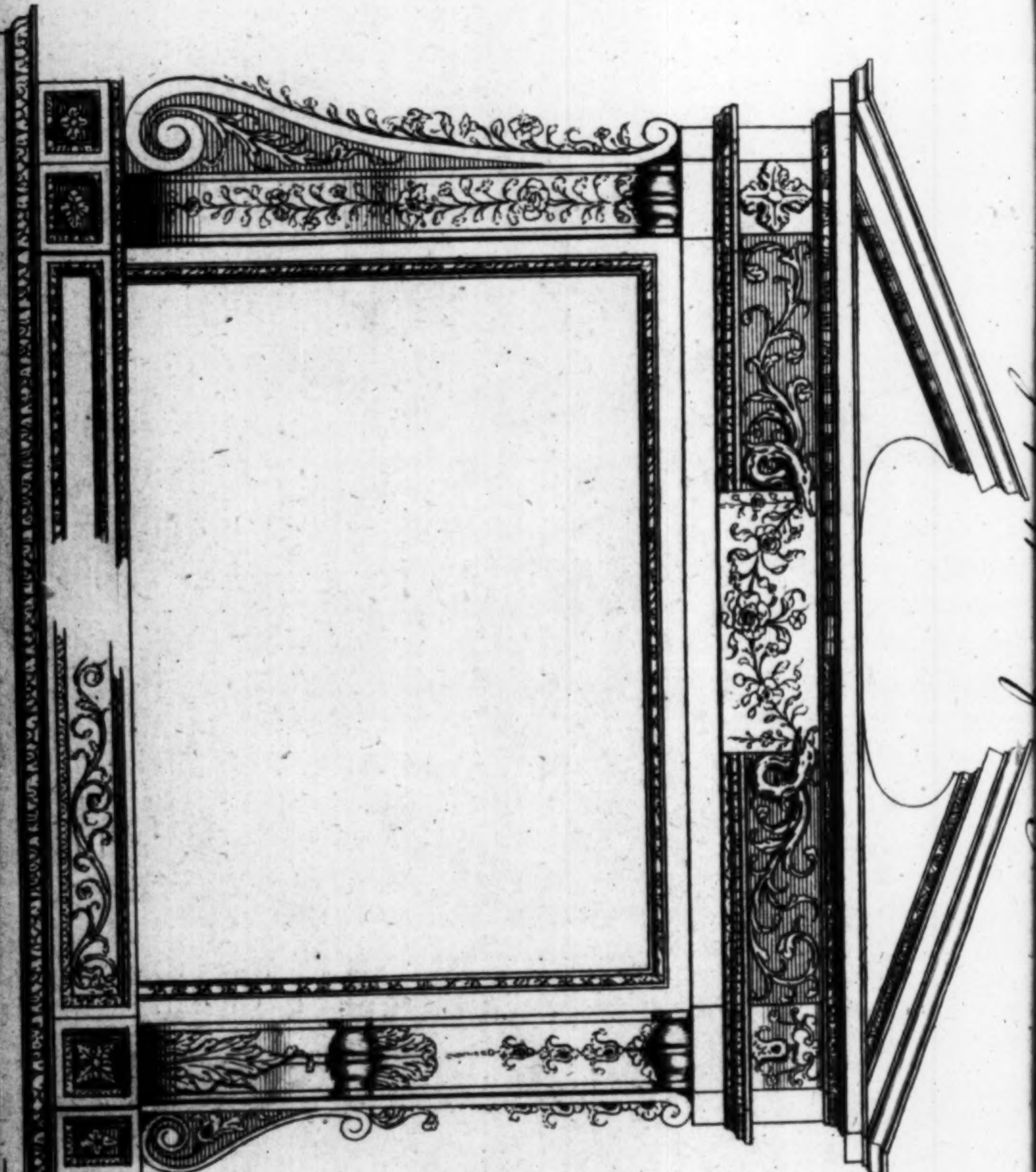
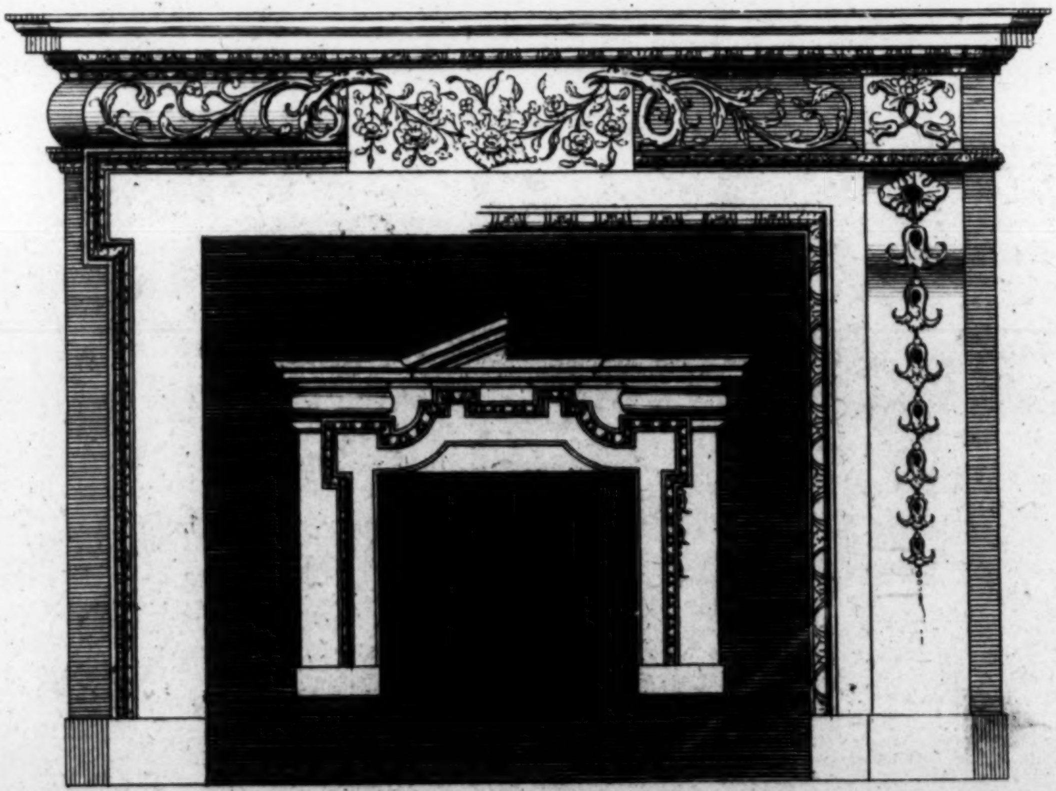
Pla. 8.



Ab. Swan del. to Act.

18 SEP 57

4 Designs for Chimney Pieces.



To face Plate 10.

Ab. Swan. del. 10 Act.

Pl. 9.

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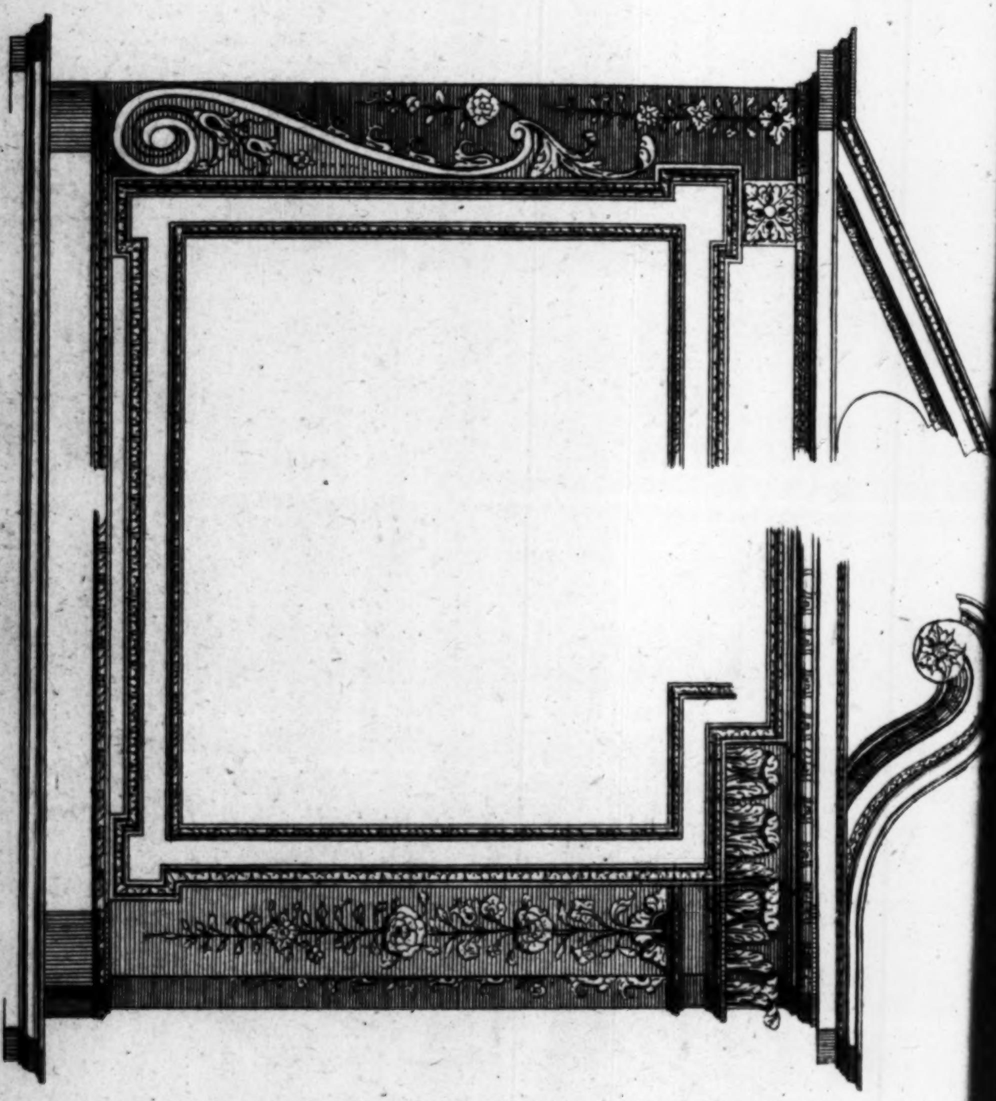
SEP

Pl.10



Ab Swan del. to Act

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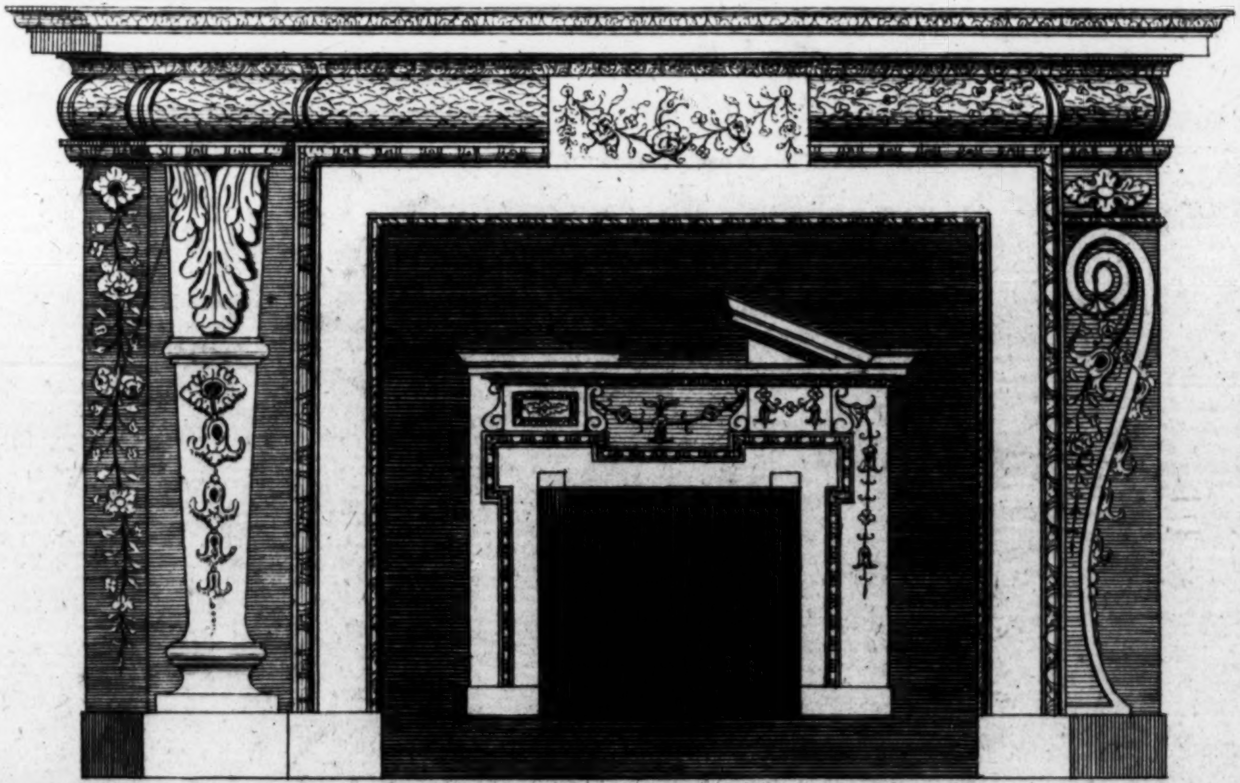
4 Different Designs for Chimney Pieces.



Ab. Swan. delt. to Act.

Pl. 11.

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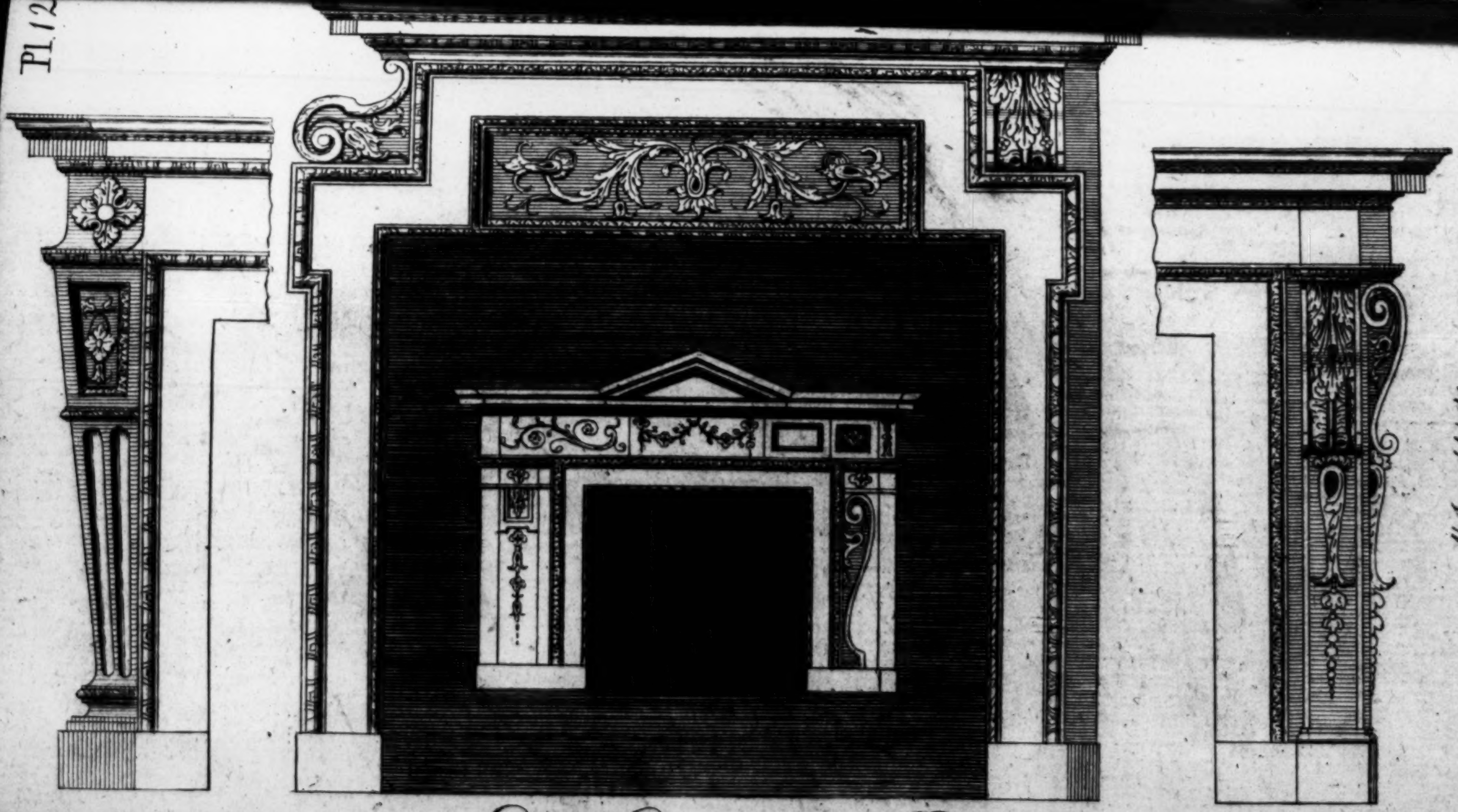
SEP

Pl. 12



Ab. Swan del. to dlt.

6 Different Designs for Chimney Pieces.

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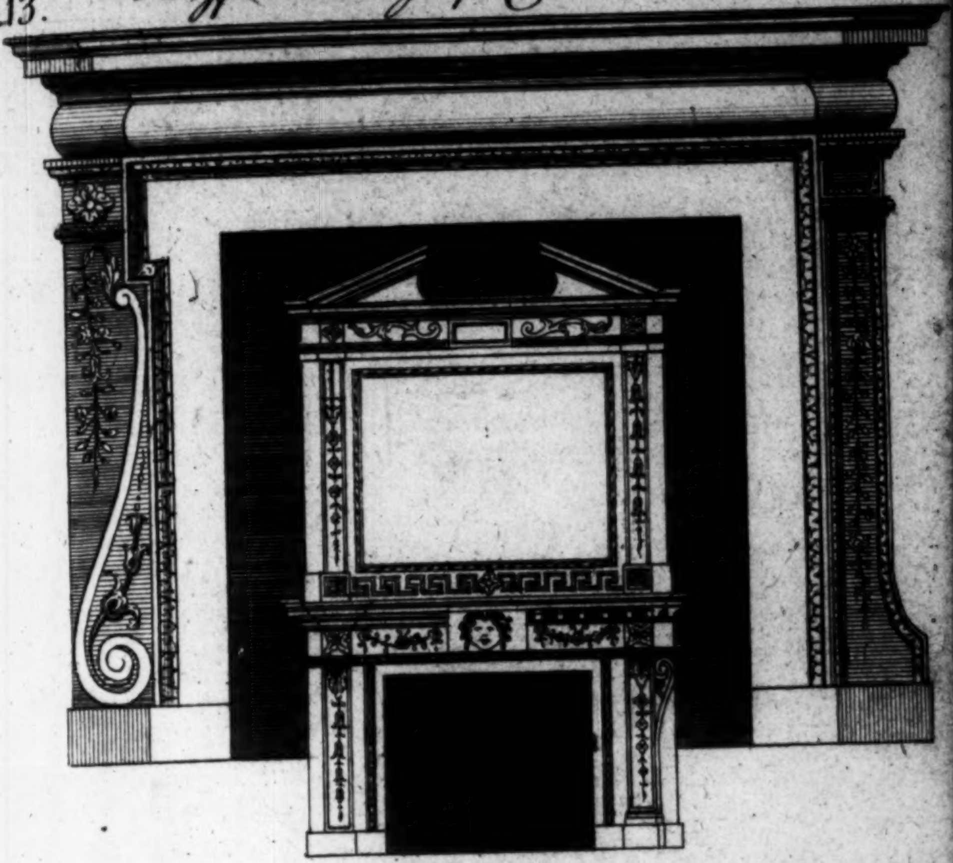
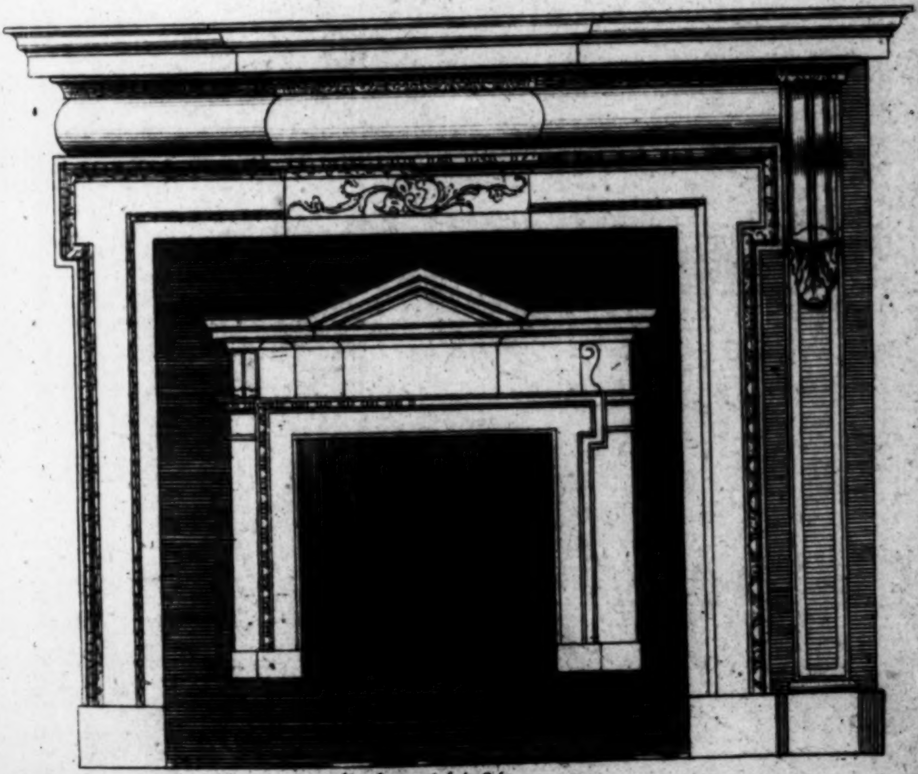
Pl. 13. 8 Different Designs for Chimney Pieces.





Ab. Swan del. & Sculp.

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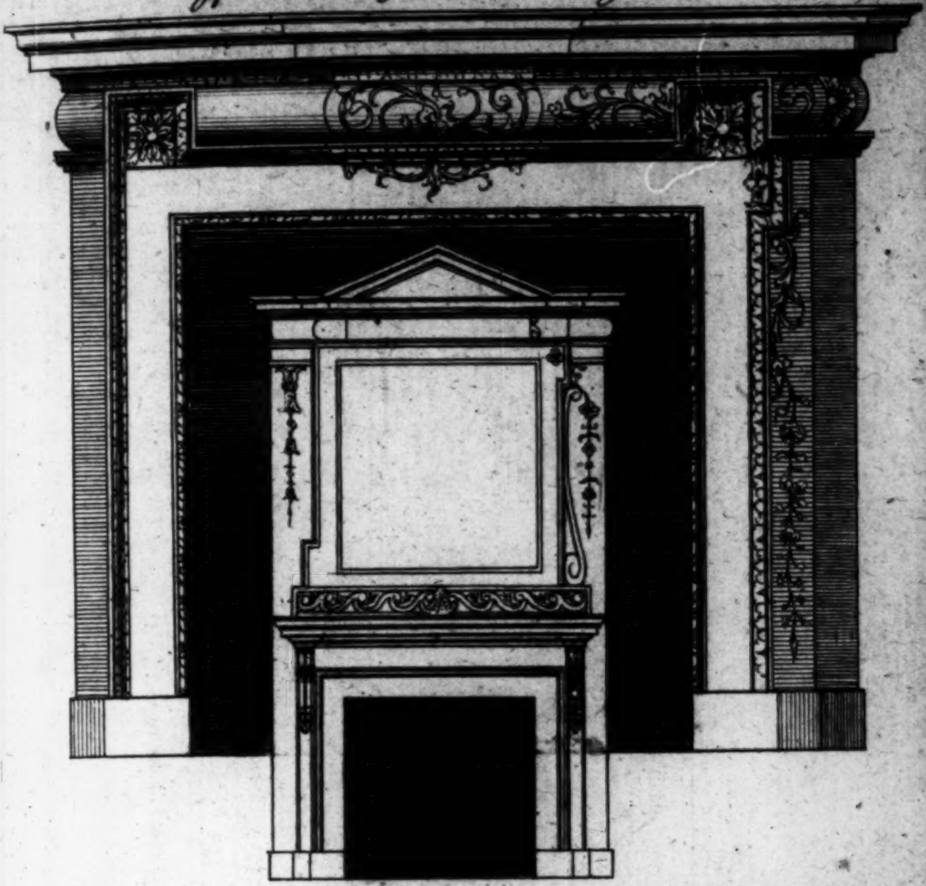
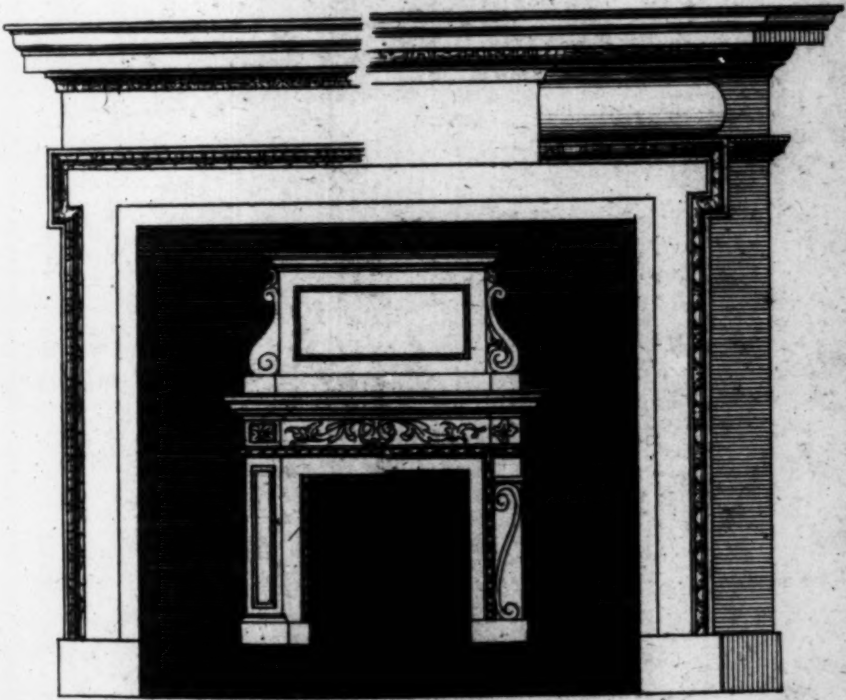
8 Different Designs for Chimney Pieces.





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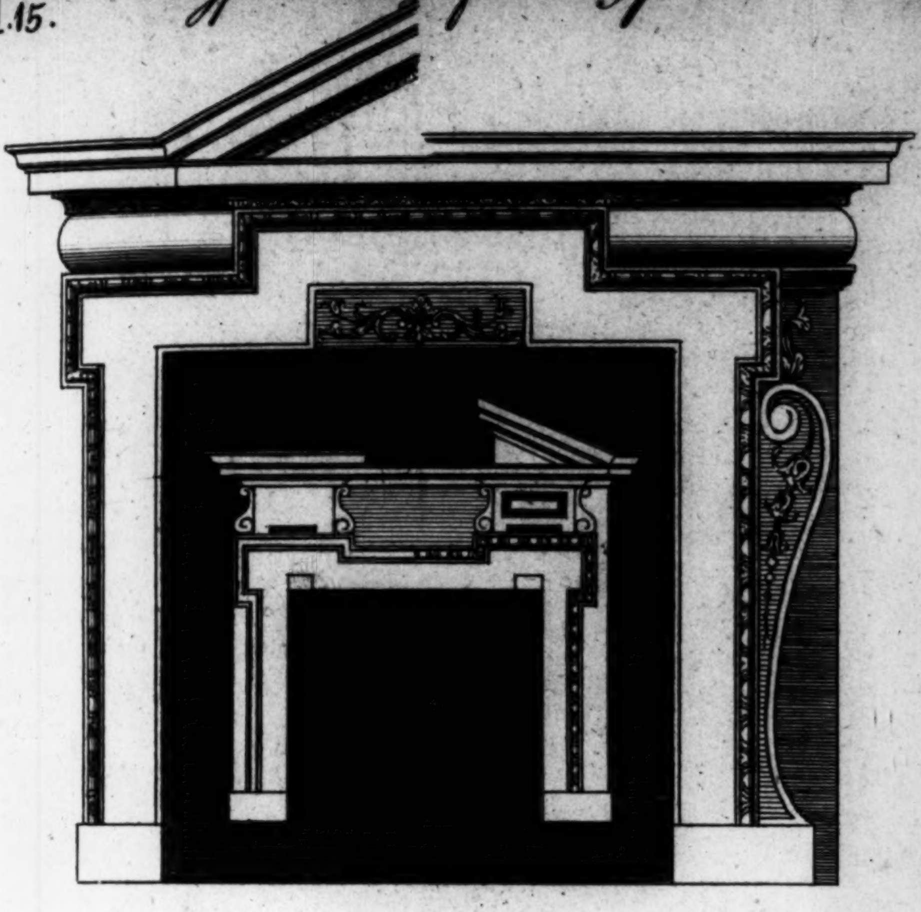
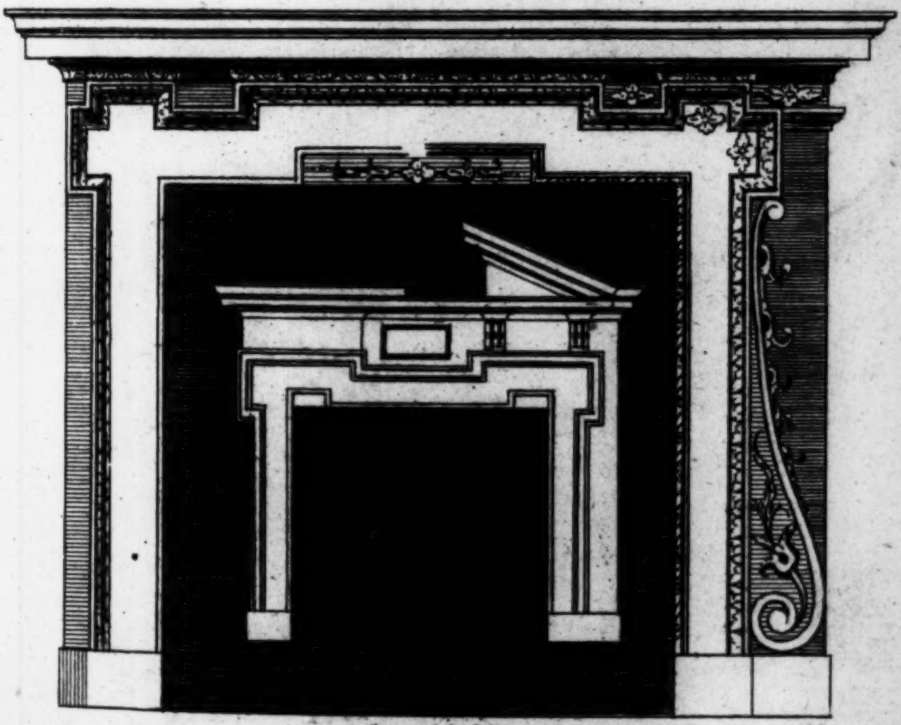
Pl. 15.

8 Different Designs for Chimney Pieces.



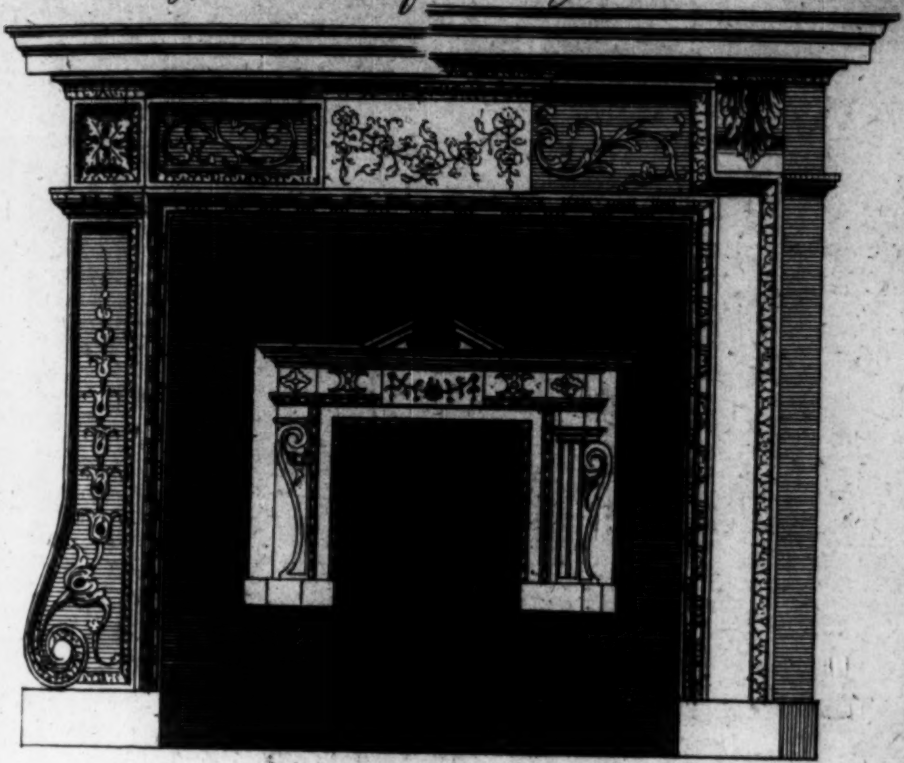


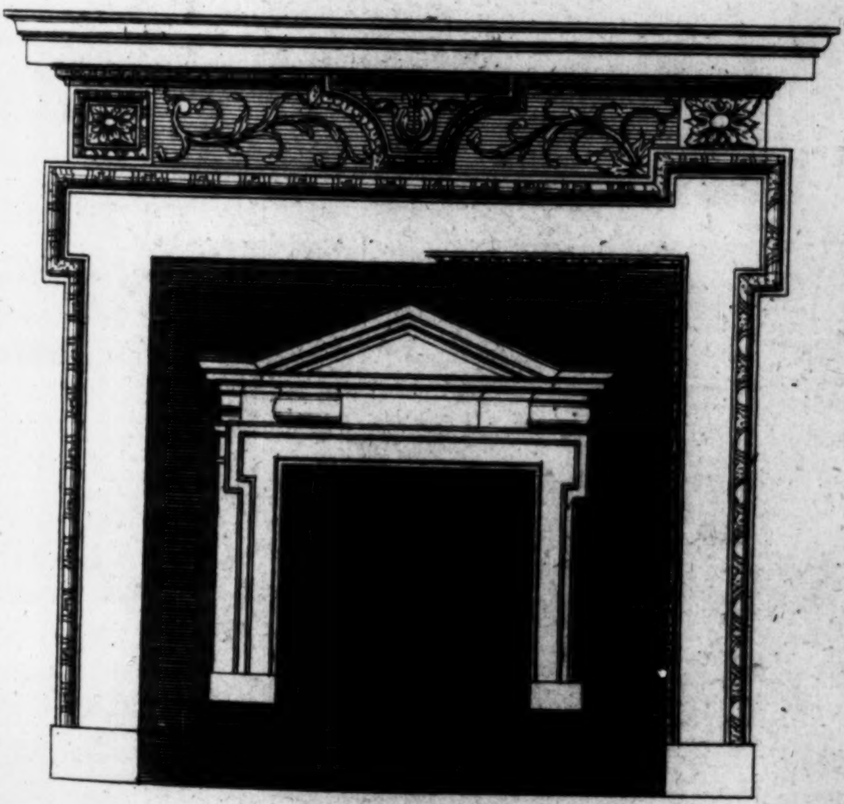
Ab. Swan del. [illegible]

18 57 SEP

8 Different Designs for Chimney Pieces.

Pl. 16.

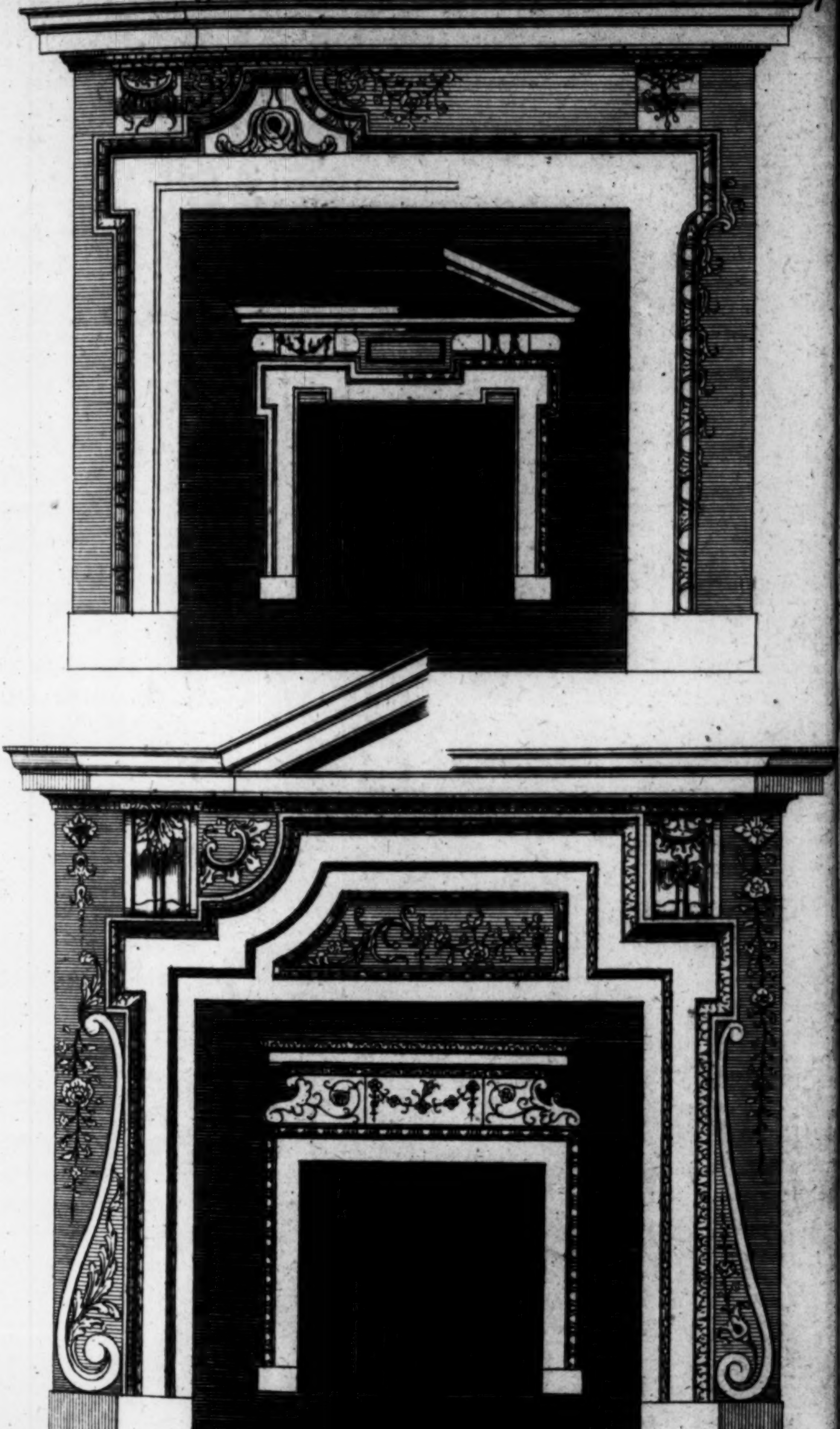




Ab. Swan del. et Sculp.

18 57
SEP

8 Different Designs for Chimney Pieces.



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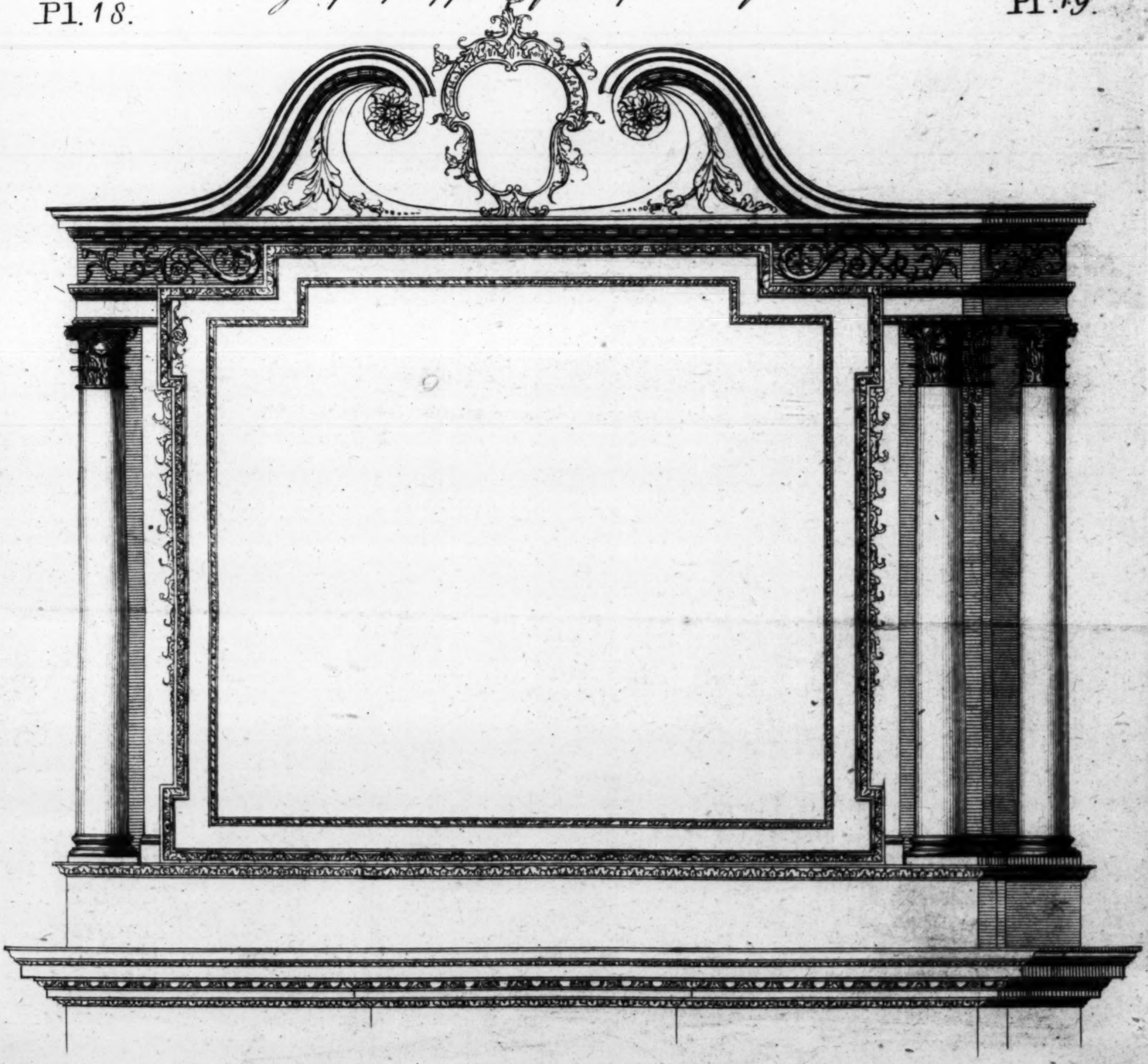
Pl. 18. 2 Designs for ye Upper Parts of Chimney Pieces. Pl. 19.



Ab. Swan del. & Sct. Ab. Swan del. & Sct.

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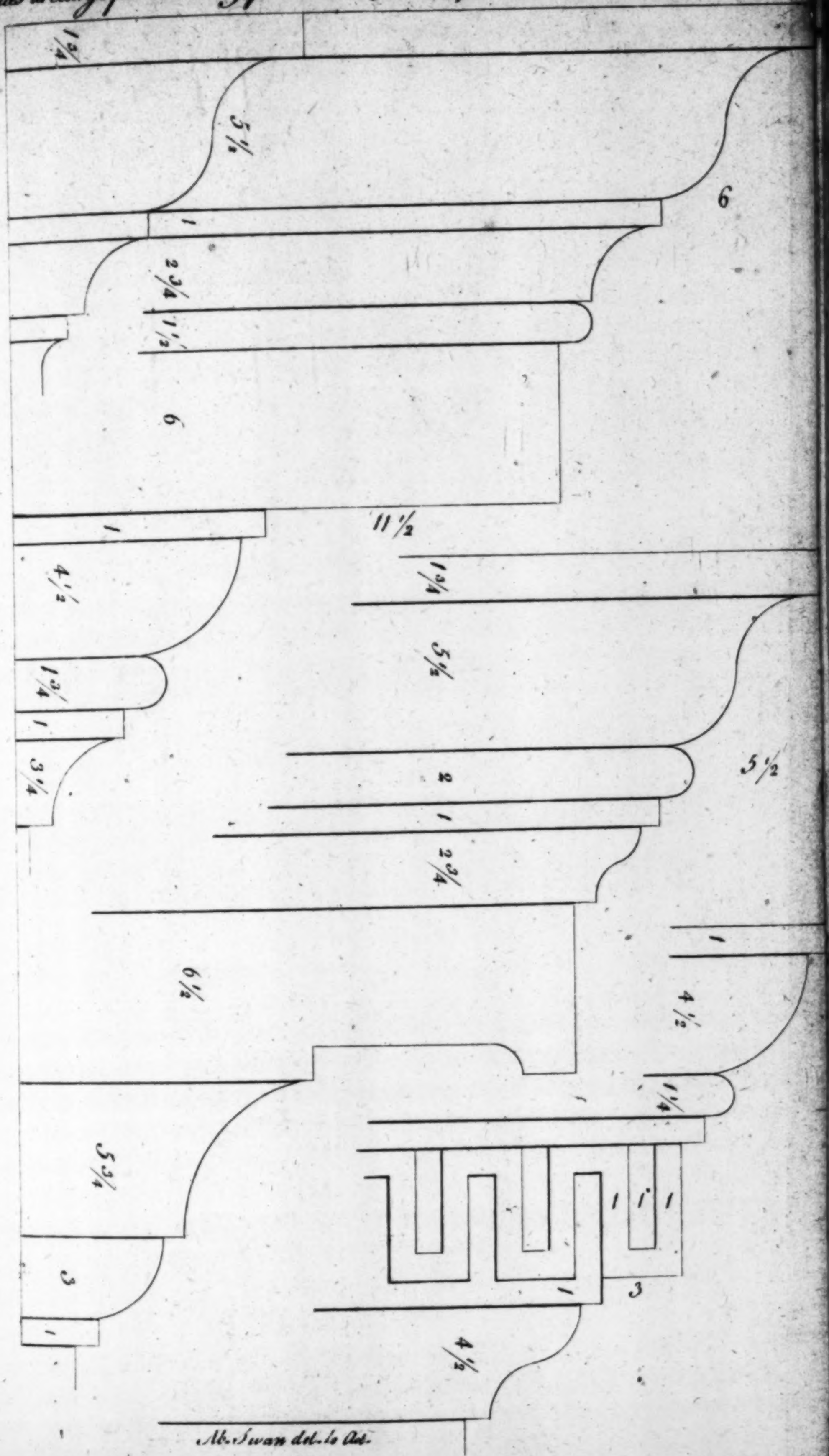
4 Cornices at Large for Chimney Pieces, or may be us'd for Doors or Windows. Pl. 20.



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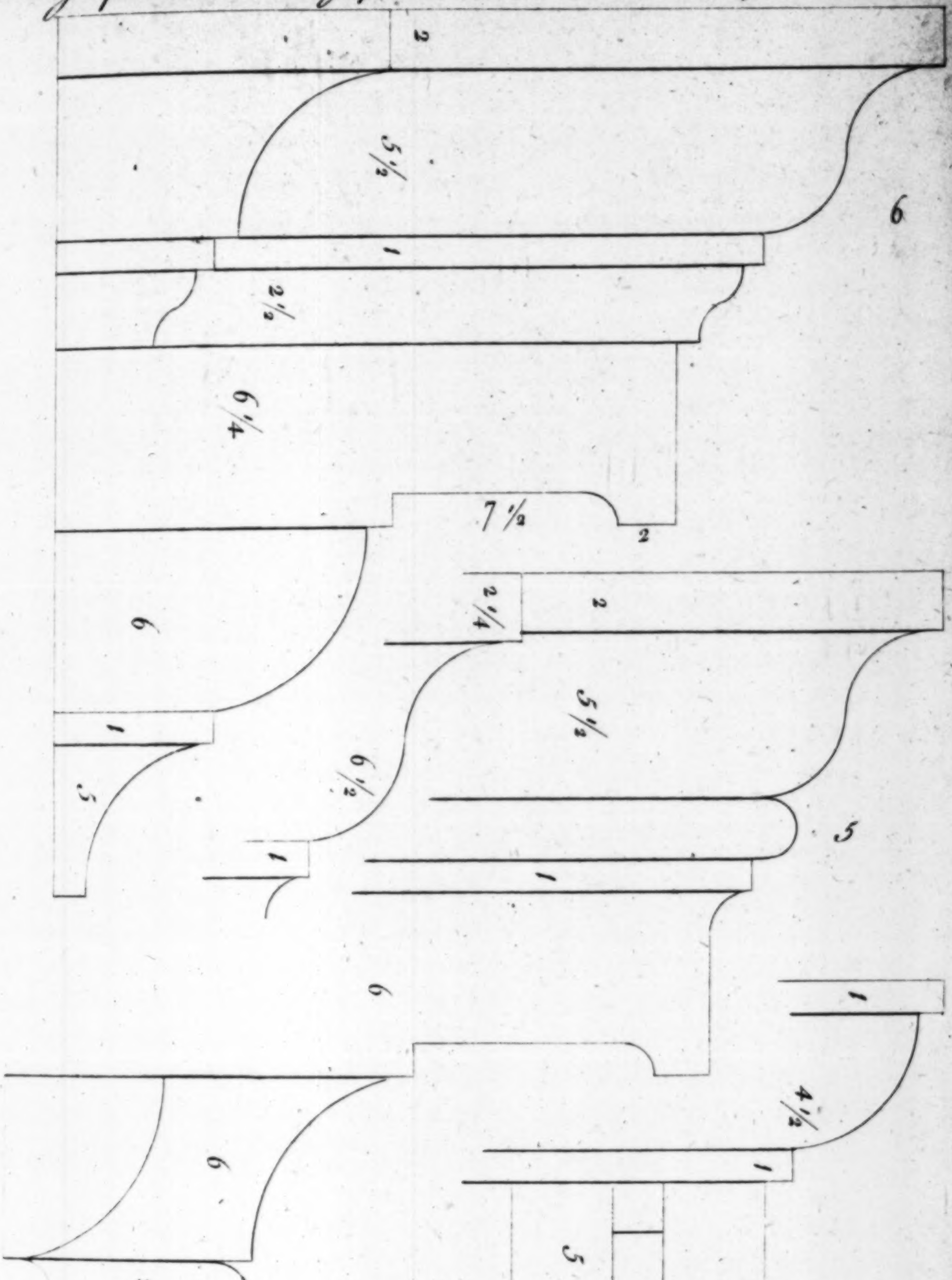
18 SEP 57

4 Designs for Cornices at Large for Chimneys, or may be us'd for other Occasion



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18 57
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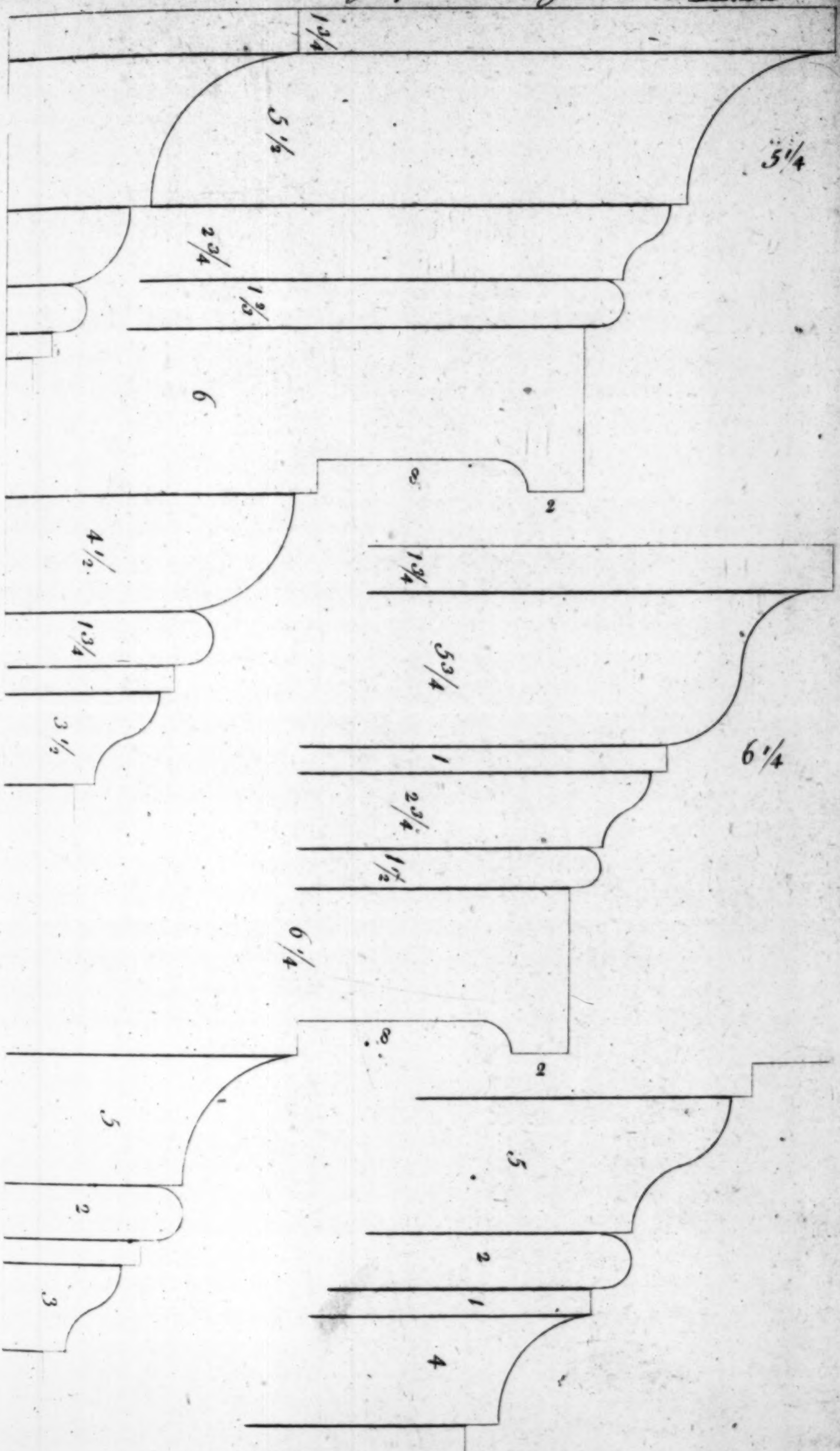
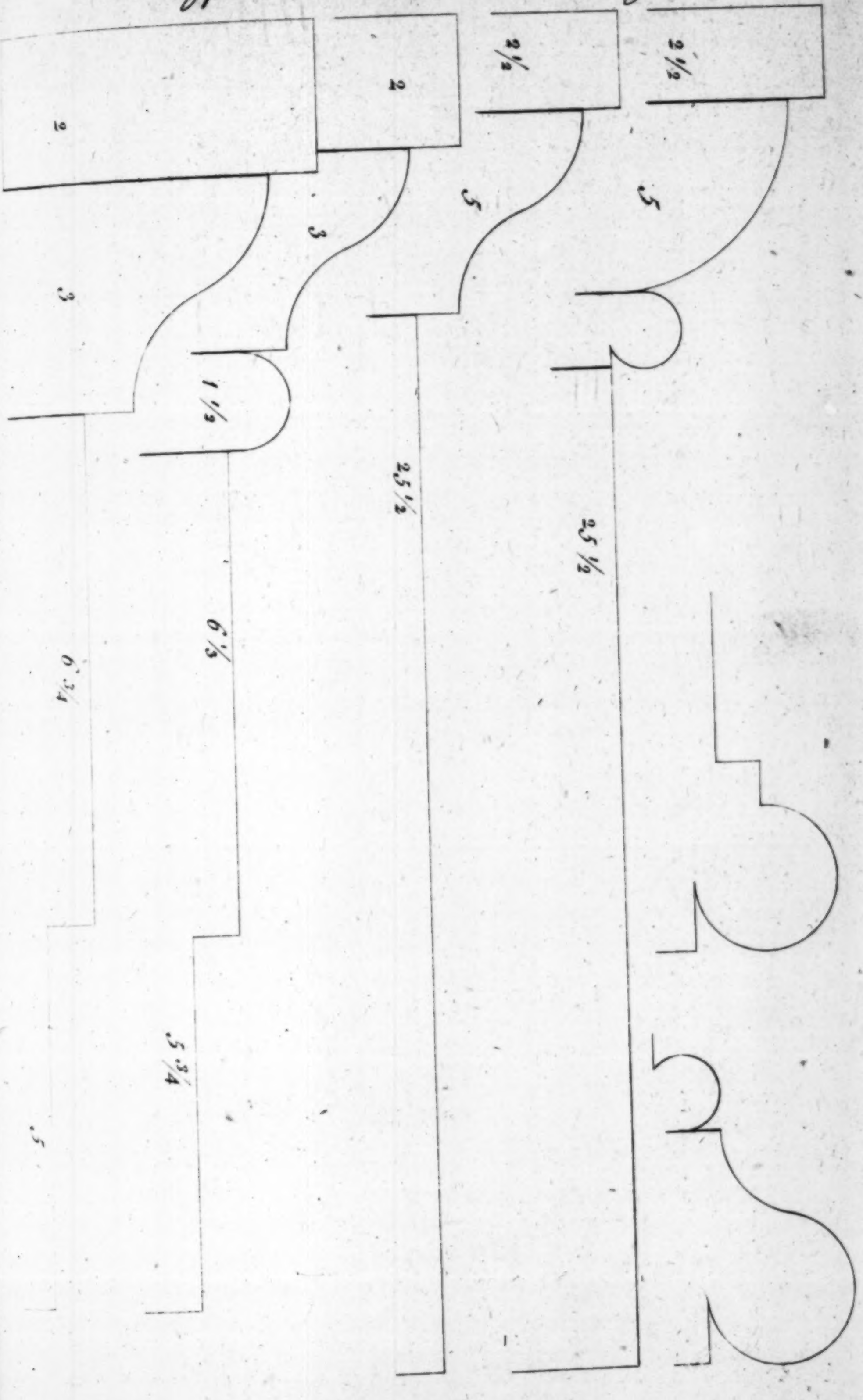
4 Designs for Cornices &c.



Ab. Swan del. 10 Oct.

13 SEP 57

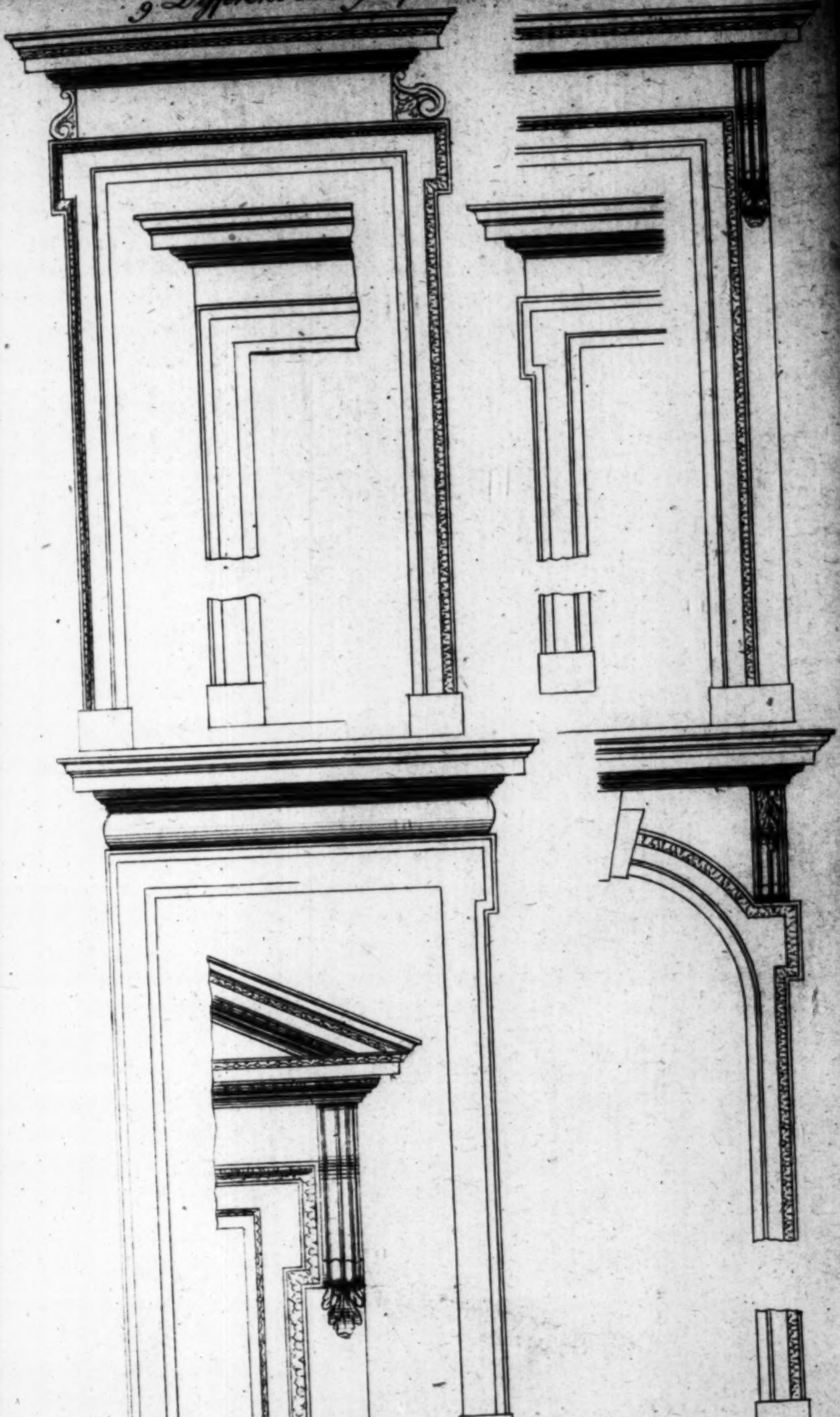
4 *Different Architraves for Chimney's.*



Ab. Swan del. & Act.

18 SEP 57

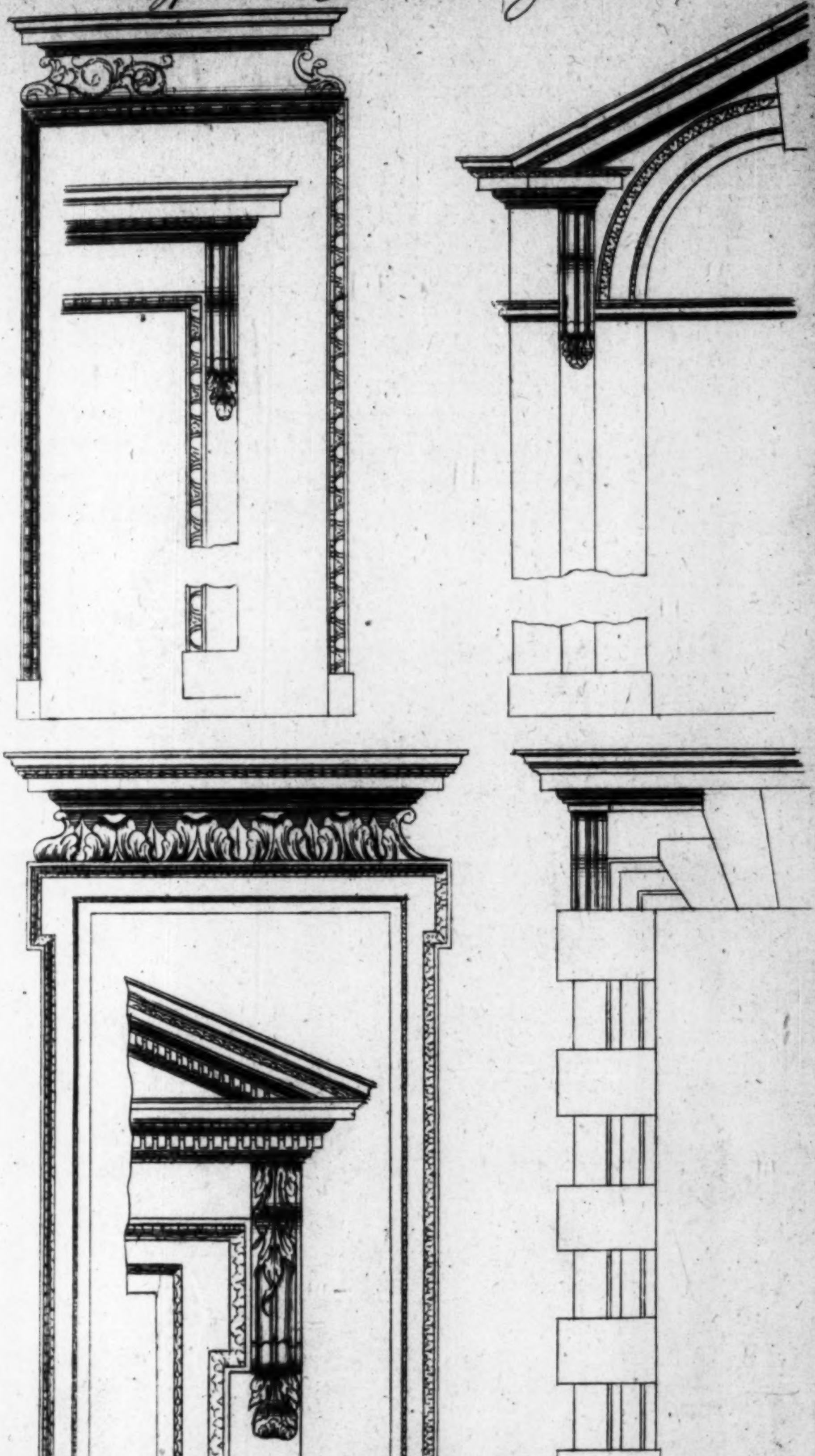
9 Different Designs for Doors or Windows.



Abr. Swan del. & Sculp.

18 57
SEP

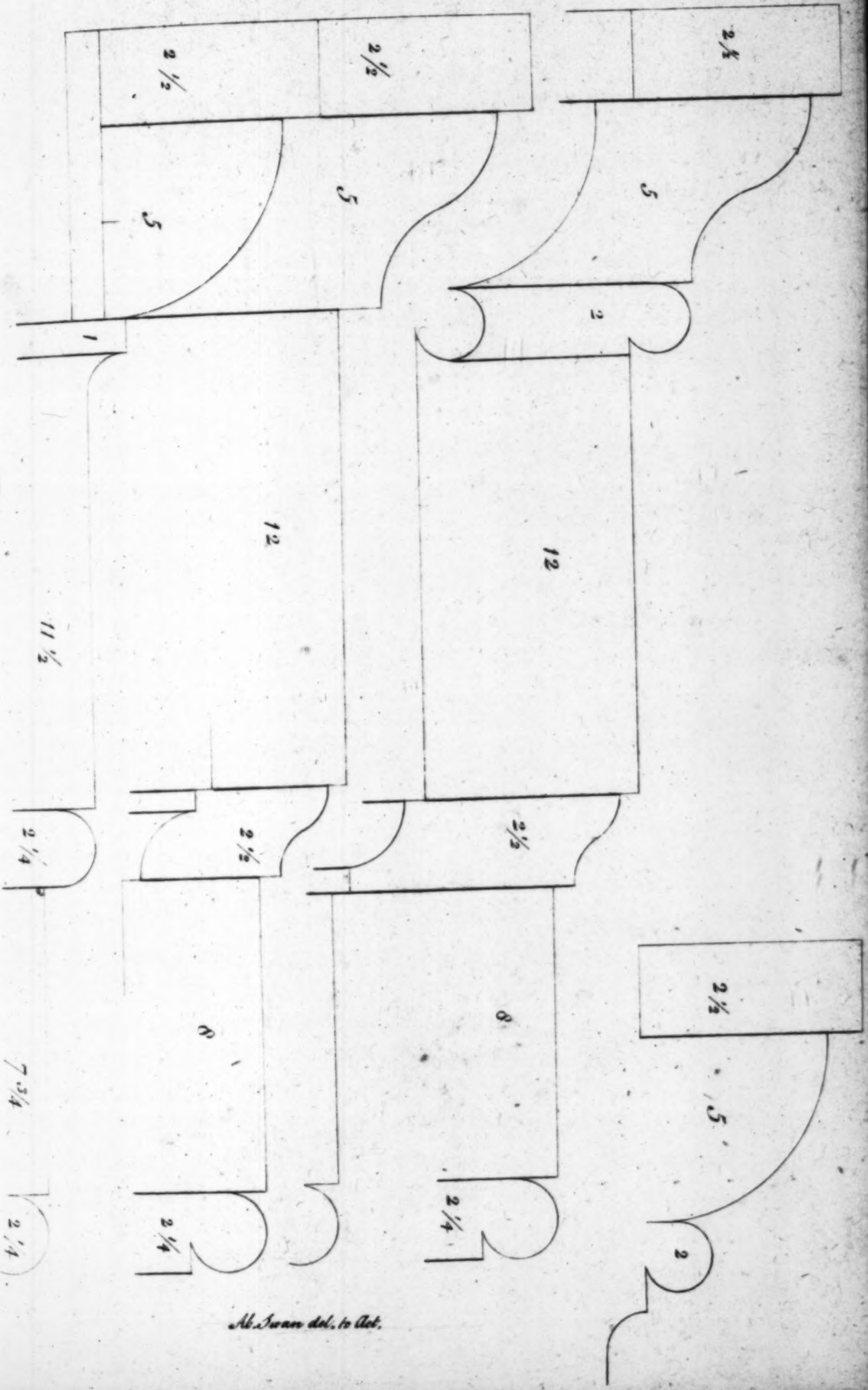
8 Different Designs for Doors & Windows.



Ab. Swan del. to Act.

18 57
SEP

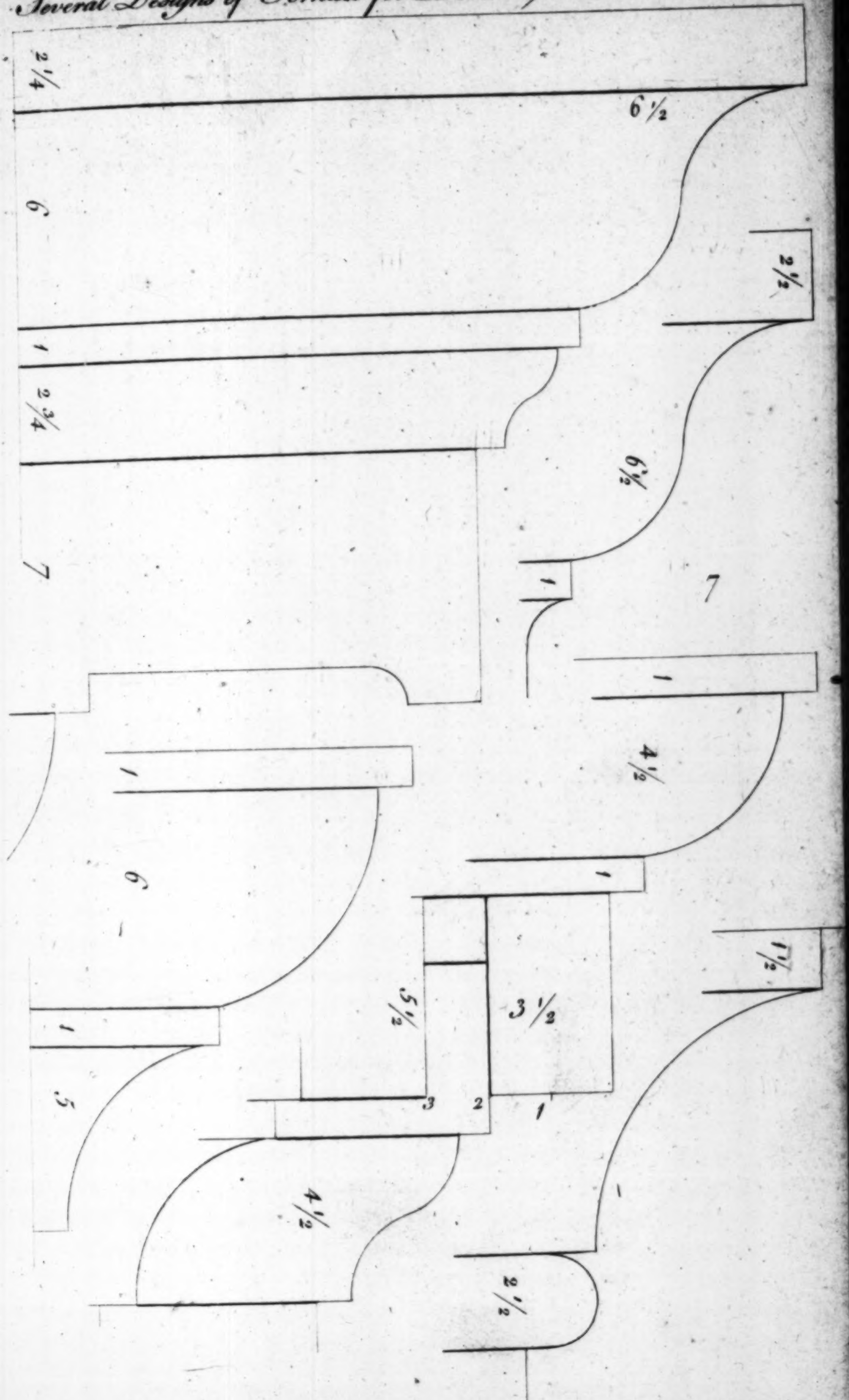
4 Architraves for Doors or Windows.



Ab. Swan del. & Act.

18 SEP 57

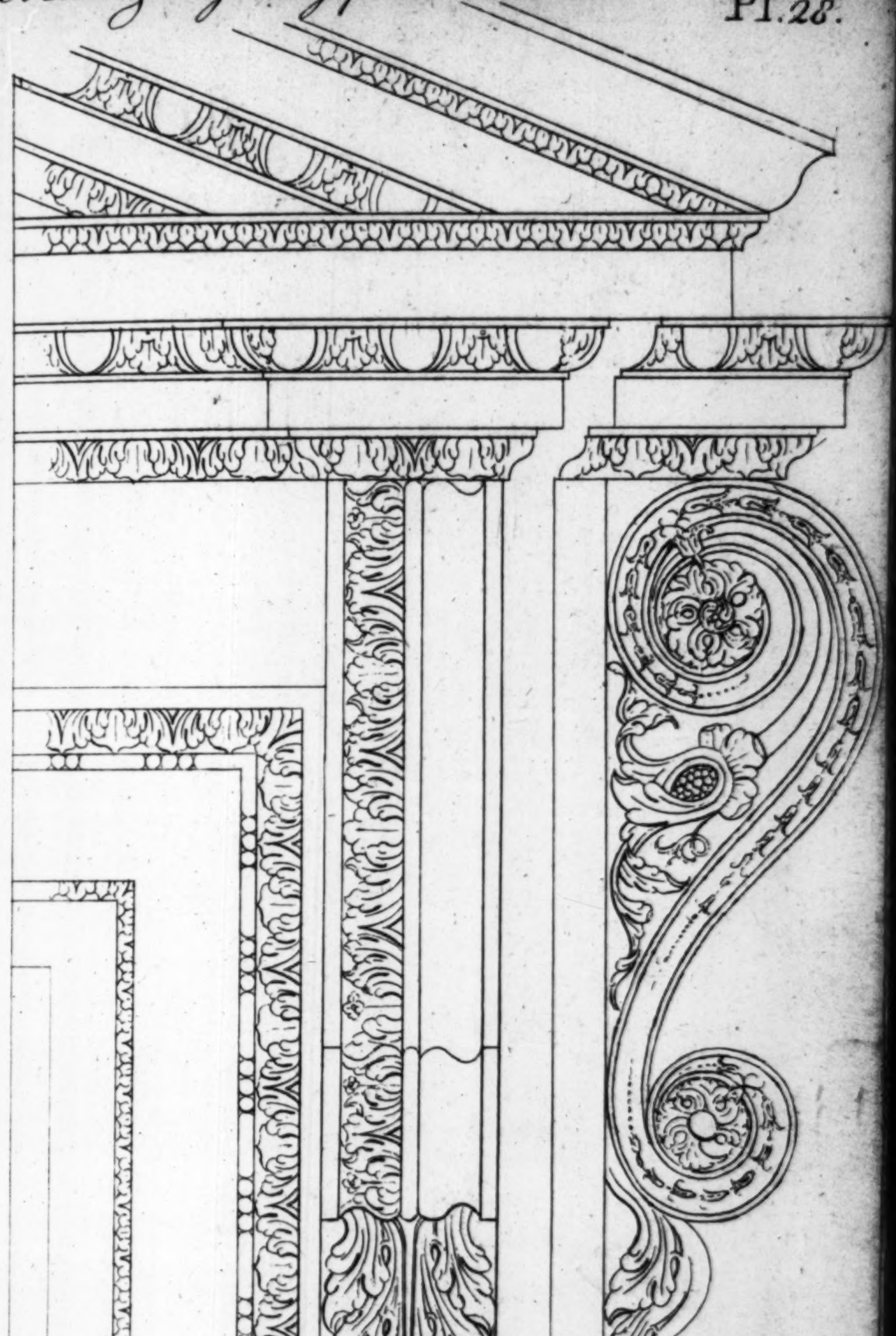
Several Designs of Cornices for Doors or Windows.



Ab. Swan del. & Sct.

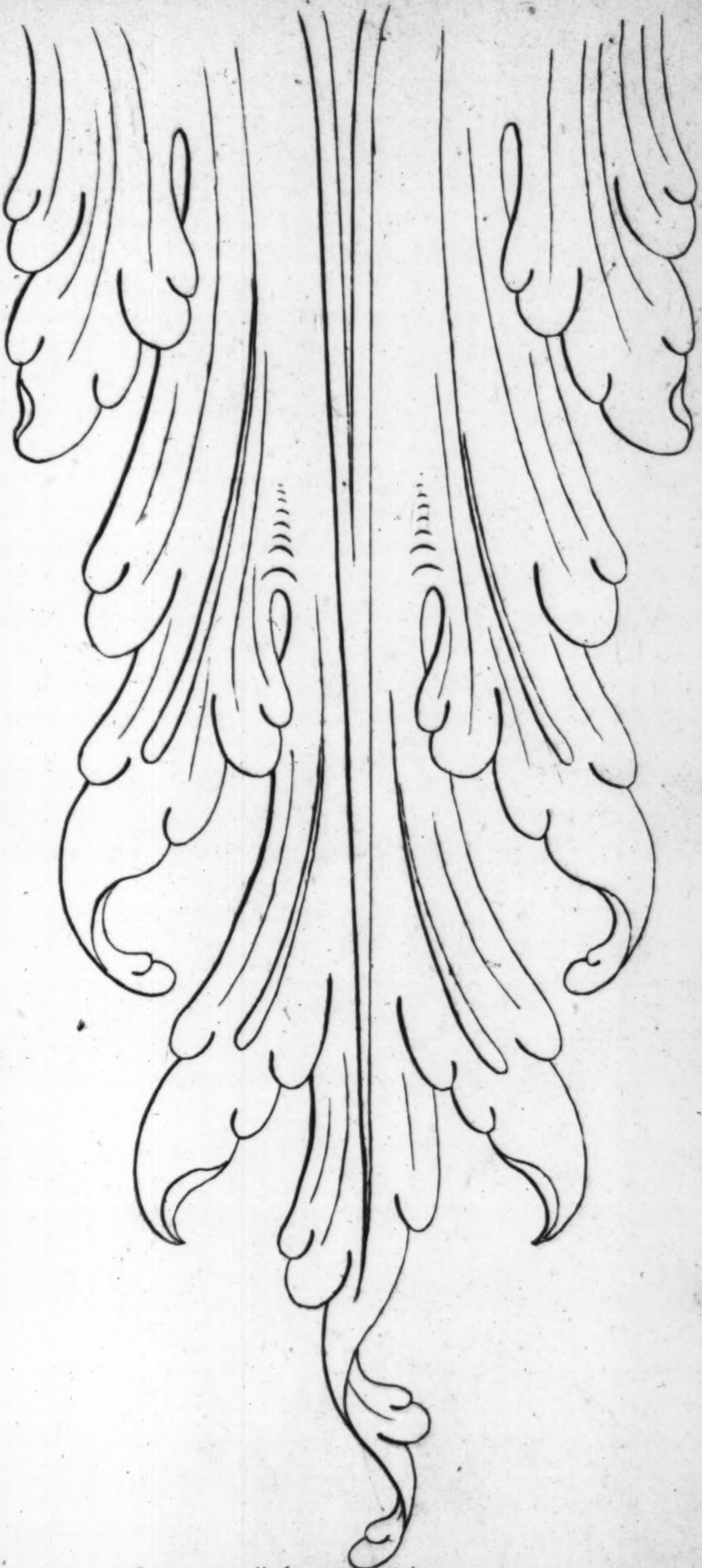
18 57
SEP

A Cornice & Truſs at large for Doors or Windows.



Ab. Swan del. & Sc.

18 57
SEP

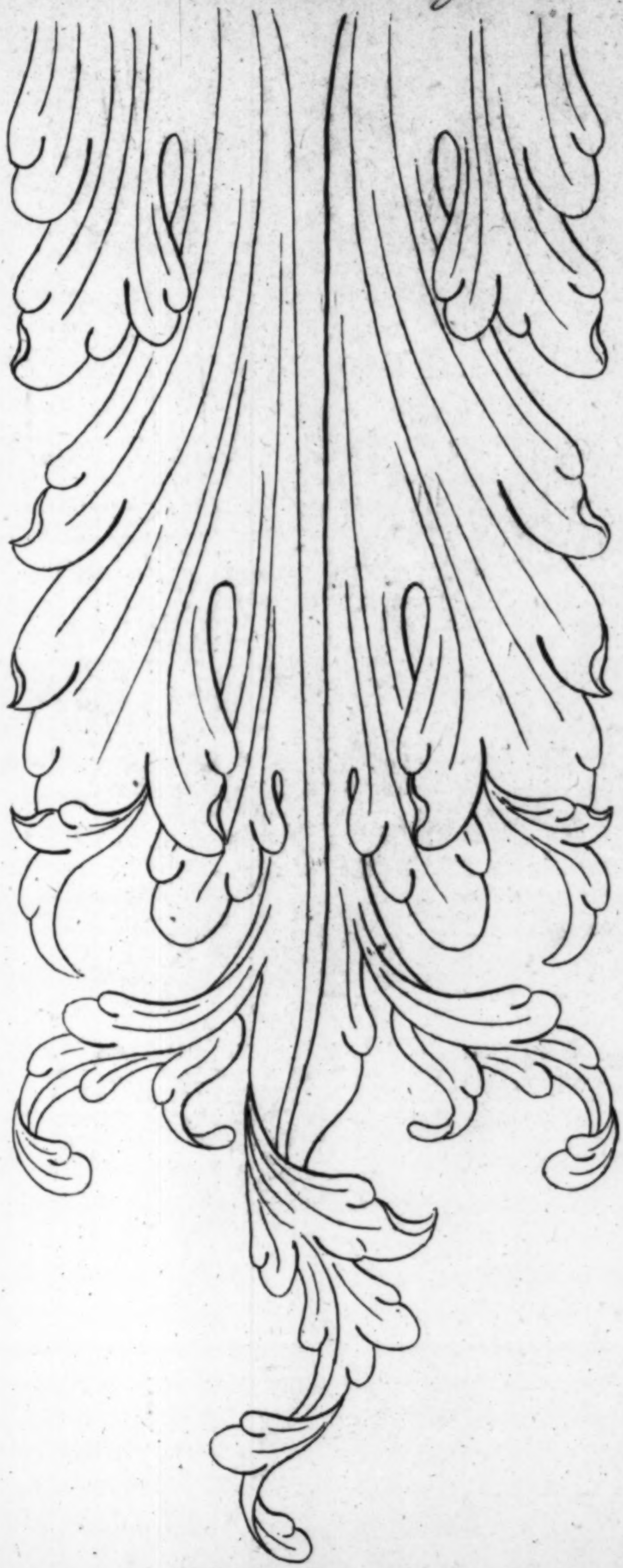


Ab. Swan deli. & Scul.

A Leaf for a Truſs.

18 57
SEP

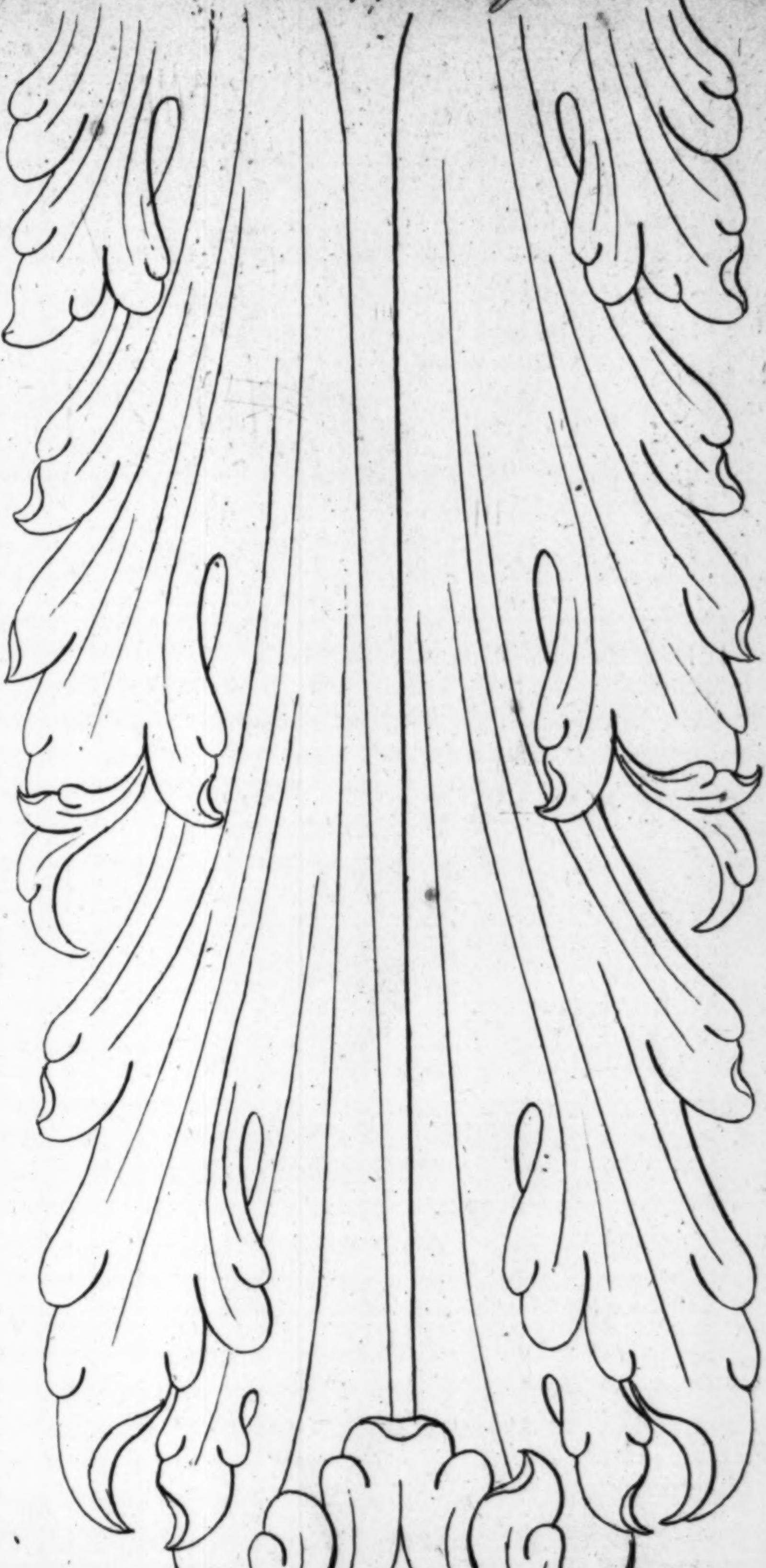
A Leaf for a Truſs.



Ab. Swan del. to Act.

18 57
SEP

A Leaf for a Truſs.



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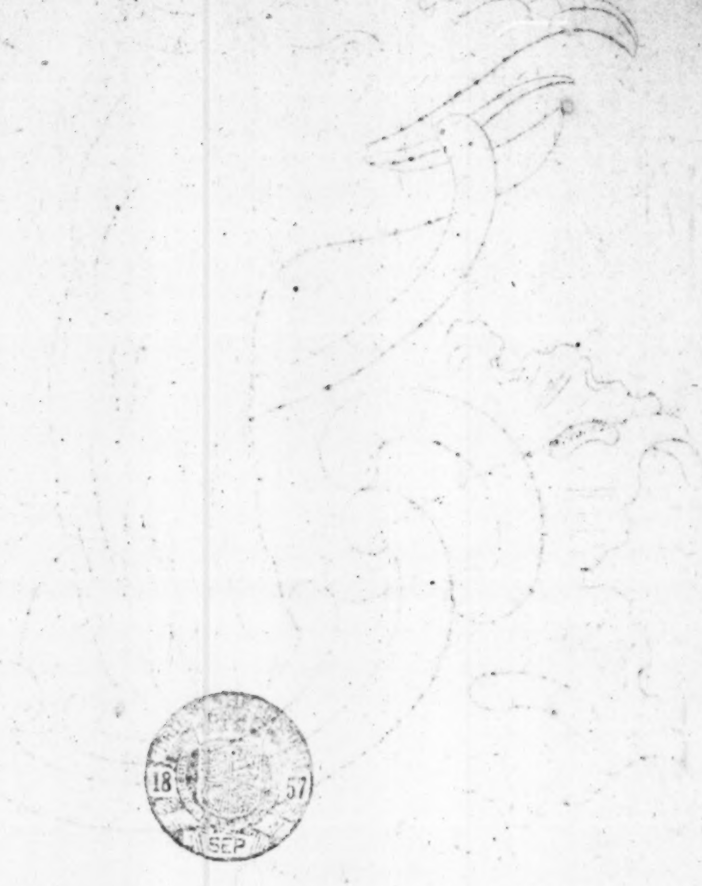
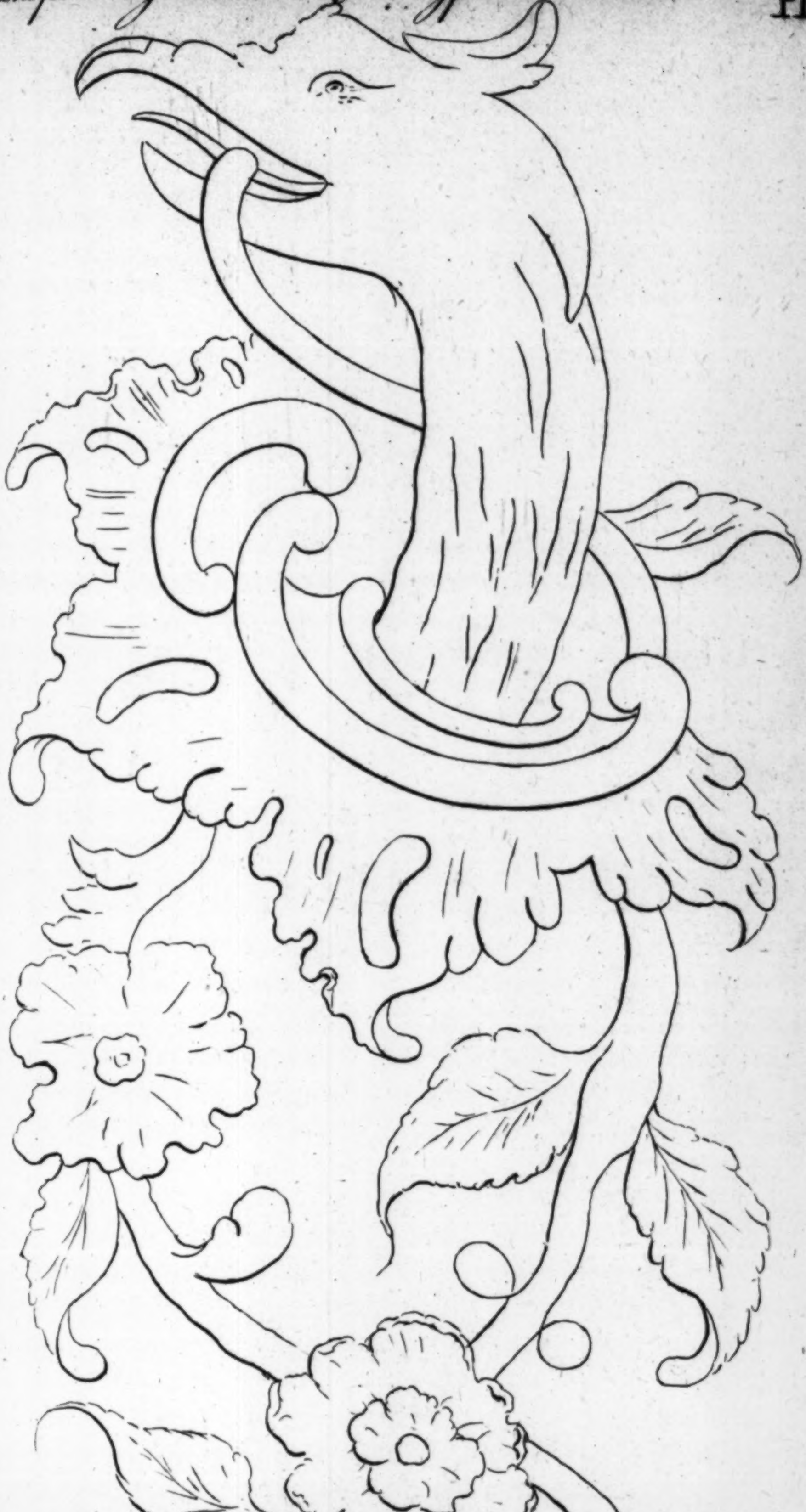


18 57 SEP

Ornament for a Truſs which has a good Effect in Practice. Pl: 32



Ab. Swan del. et Sct.

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18 57
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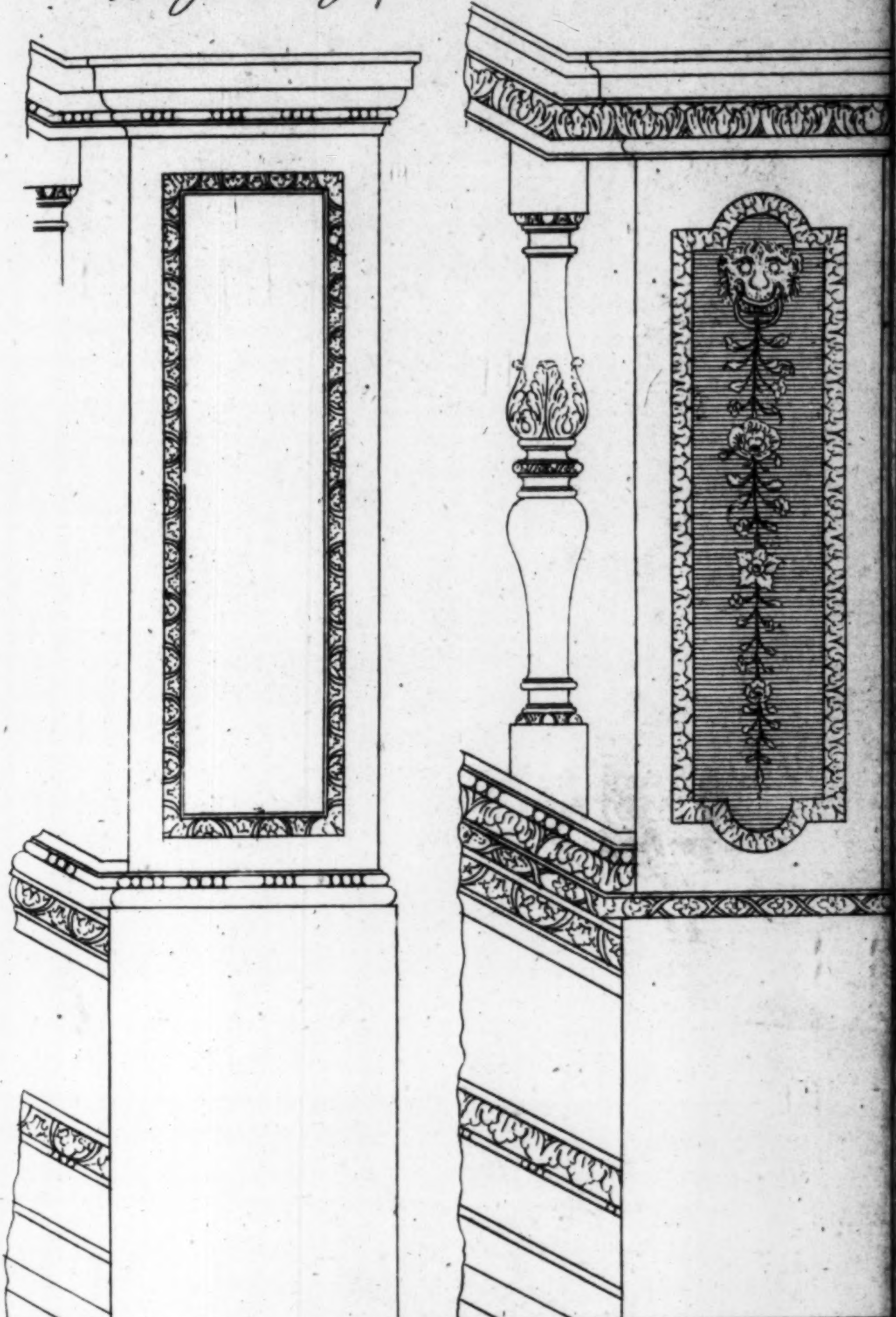
2 Different Designs for Pedestal Stair Cases, which has an Extraor
Effect by not having ye whole Base turn'd round ye Pedestal.

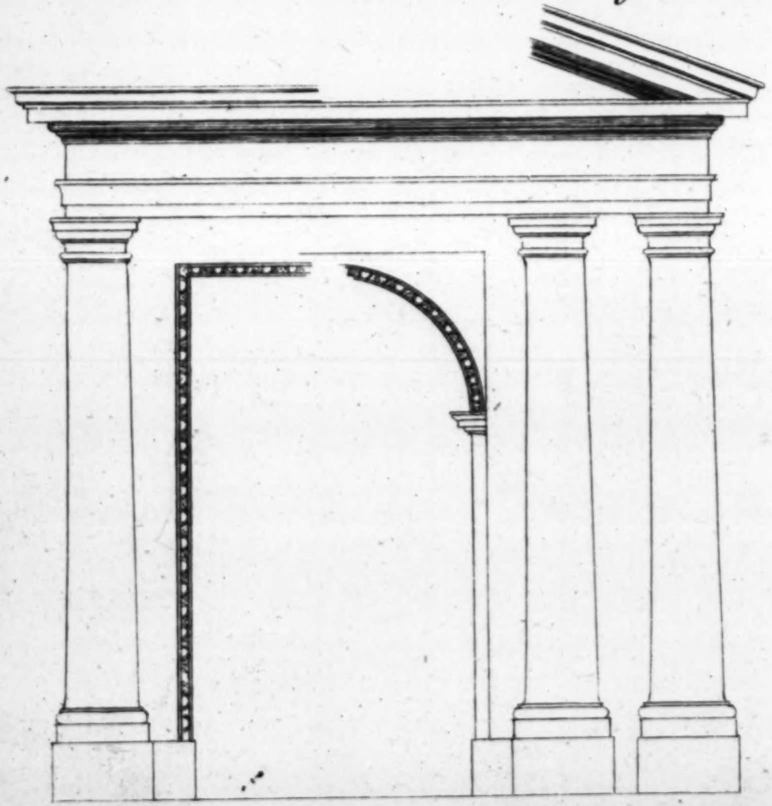


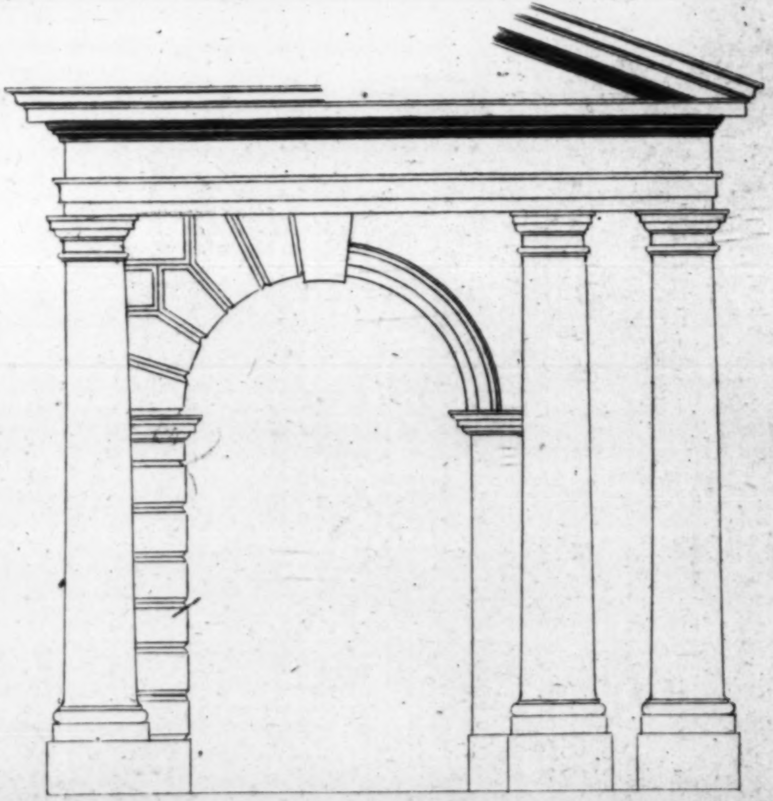
Ab. Swan del. & Sculp.

18 57
SEP

4 Designs for Doors in ye Tuscan Order.

4 Designs for Doors in ye Tuscan Order.





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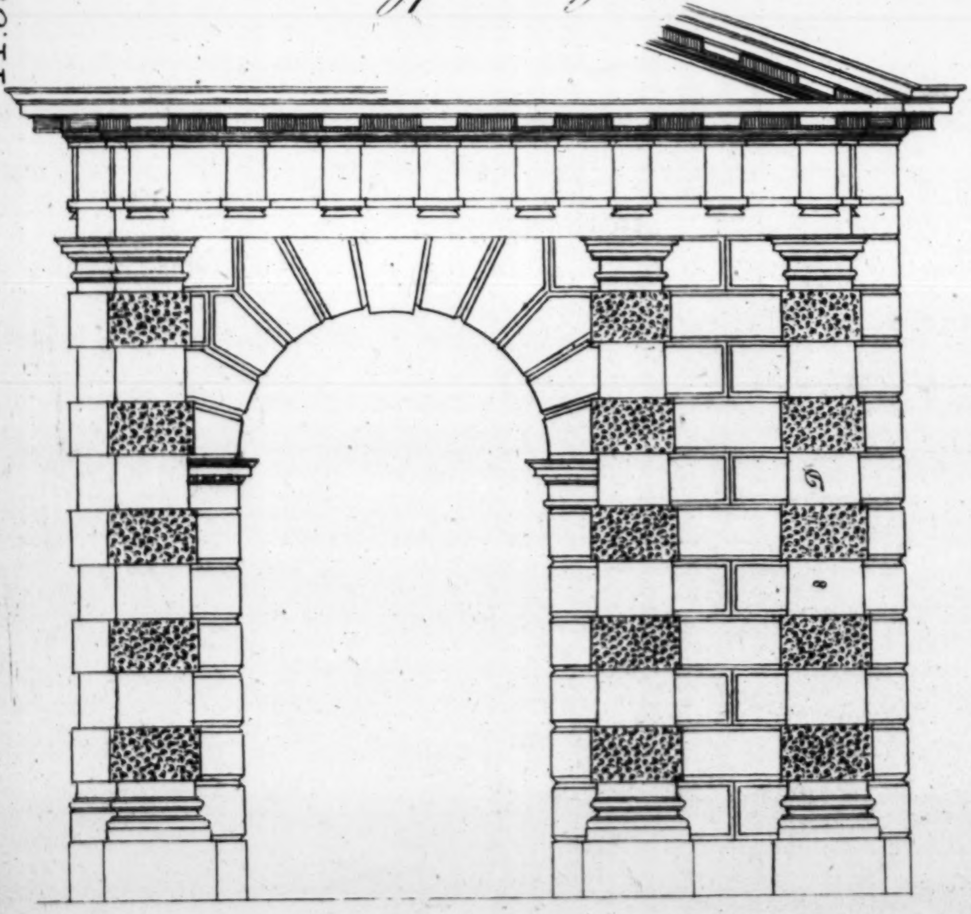
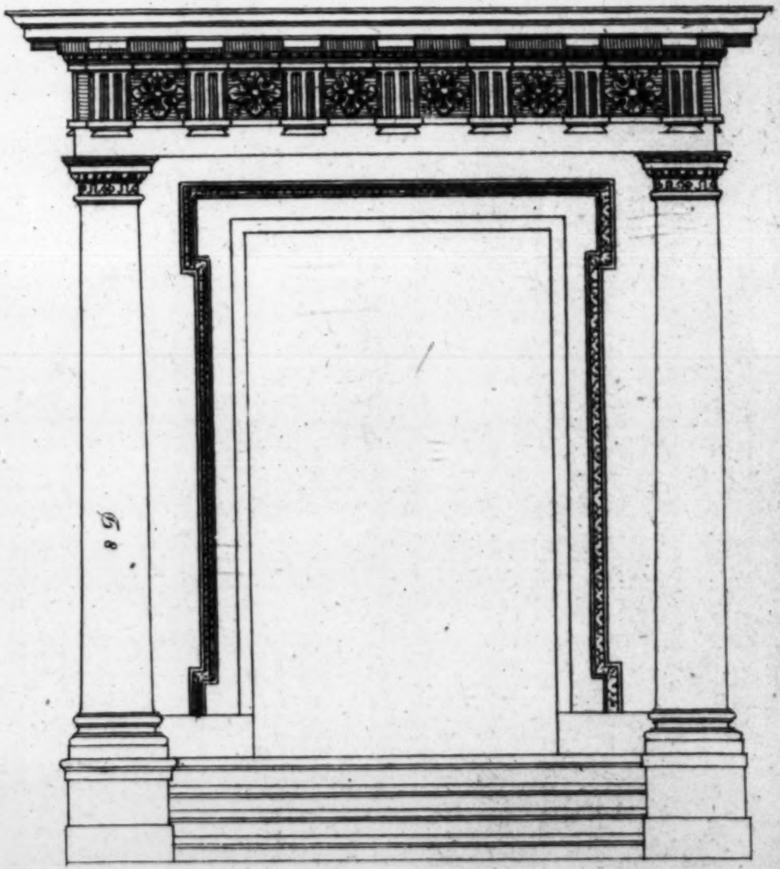
18 SEP 57

4 Different Designs of Doors Archd or otherways in ye Dorick Order.

4 Different Designs of Doors Arch'd or otherways in ye Dorick Order.

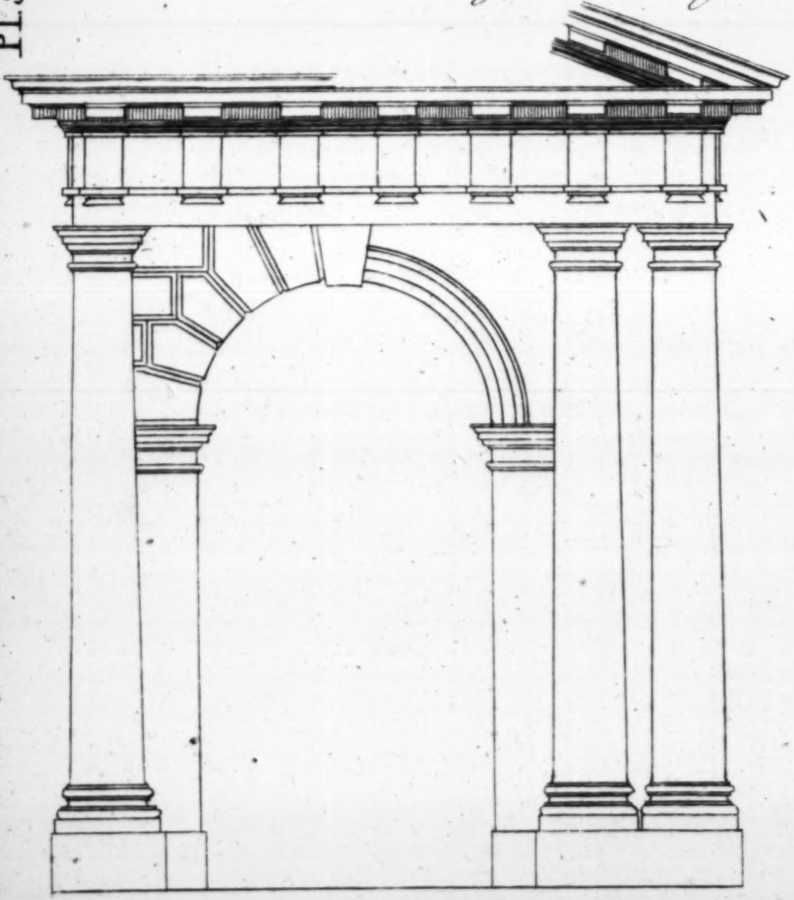


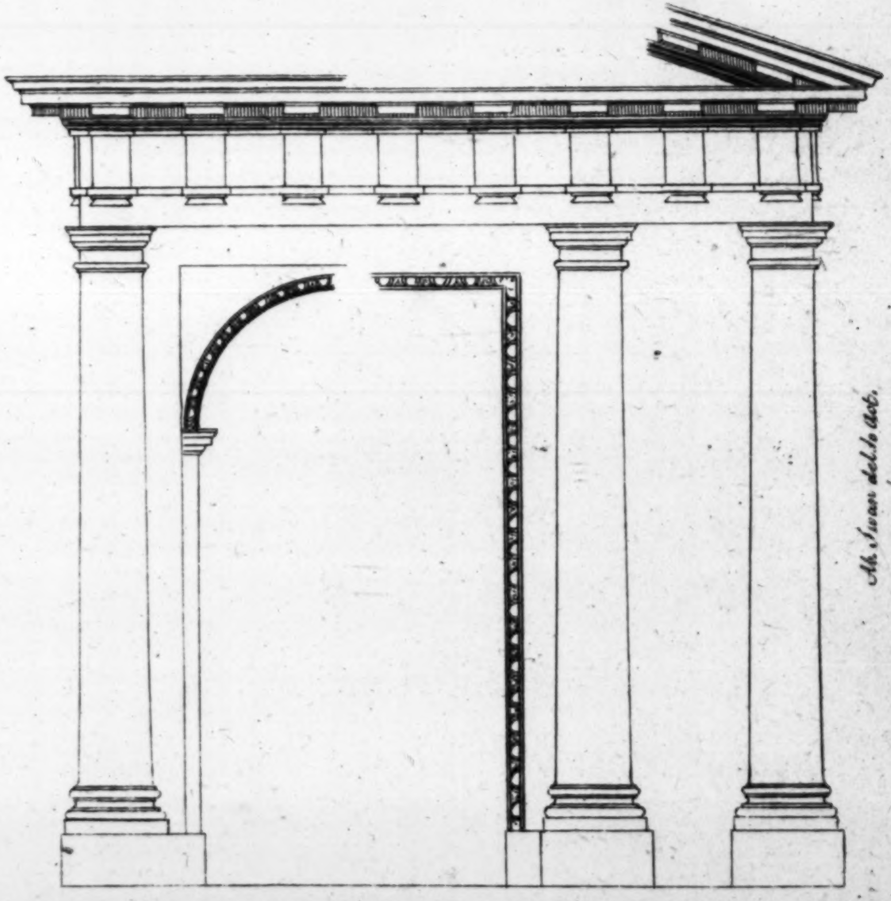


18 57
SEP

Different Designs for Doors in yᵉ Dorick Order.

4 Different Designs for Doors in ye Dorick Order.





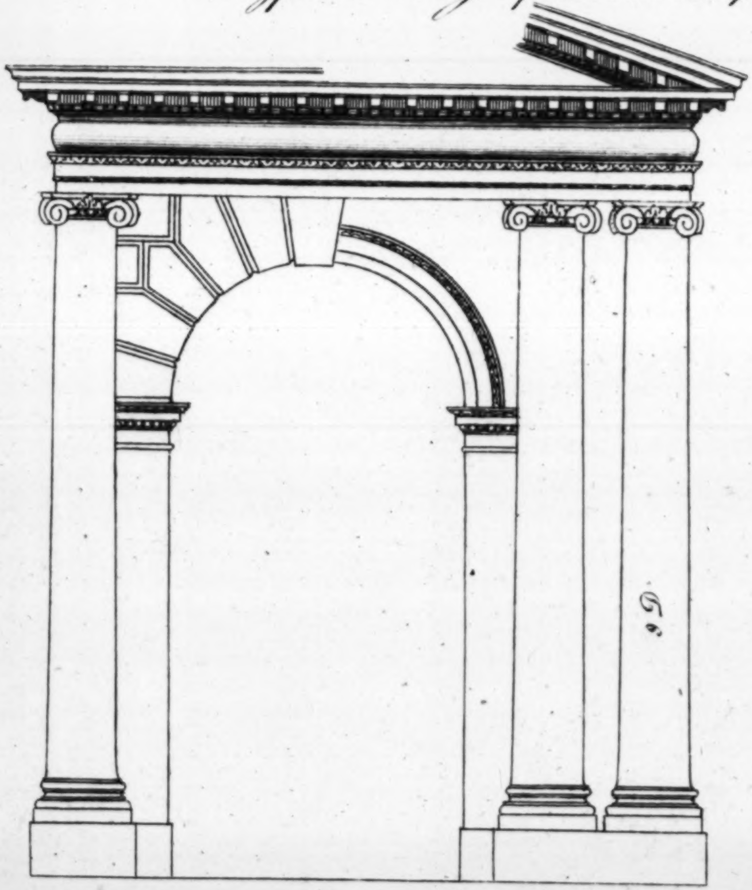
Ab. Swan del. & Sculp.

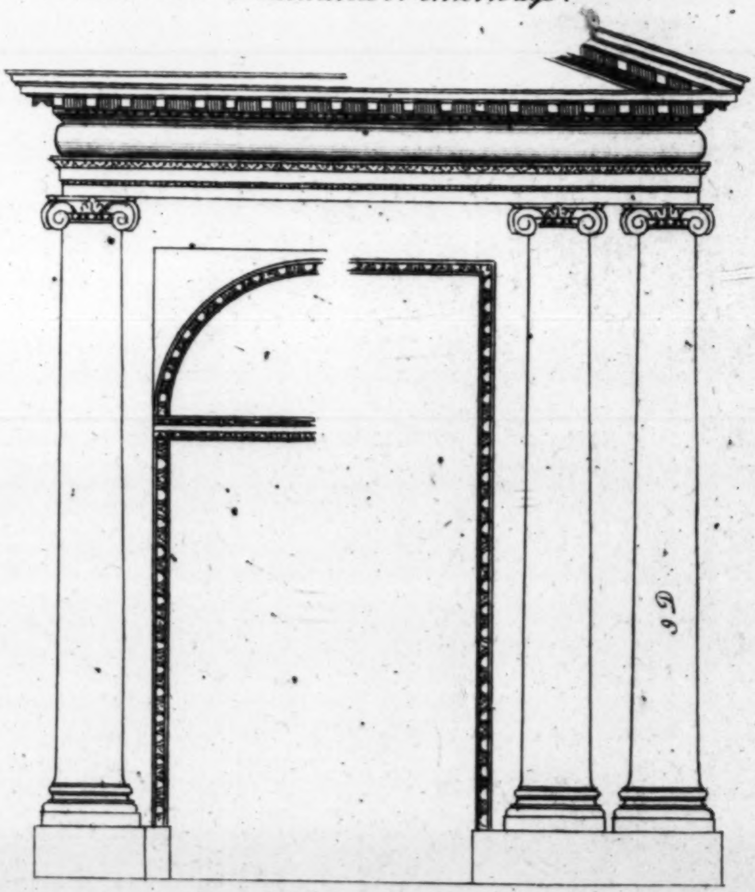
18 57
SEP

1. Different Designs for Doors in yᵉ Ionic Order, with Pediments or otherways.

Pl. 37.

1. Different Designs for Doors in yͤ Ionic Order, with Pediments or otherways.

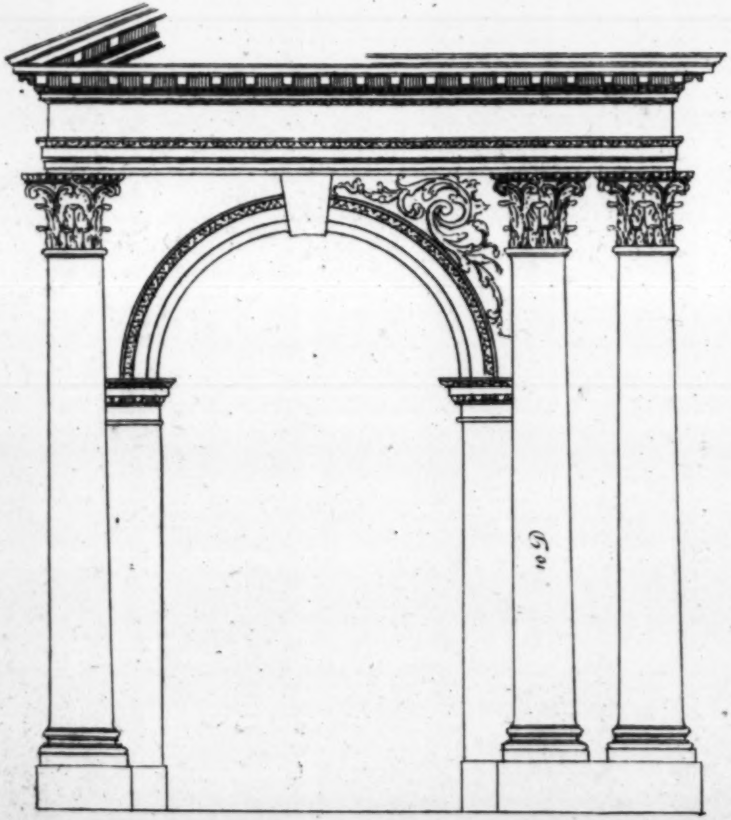


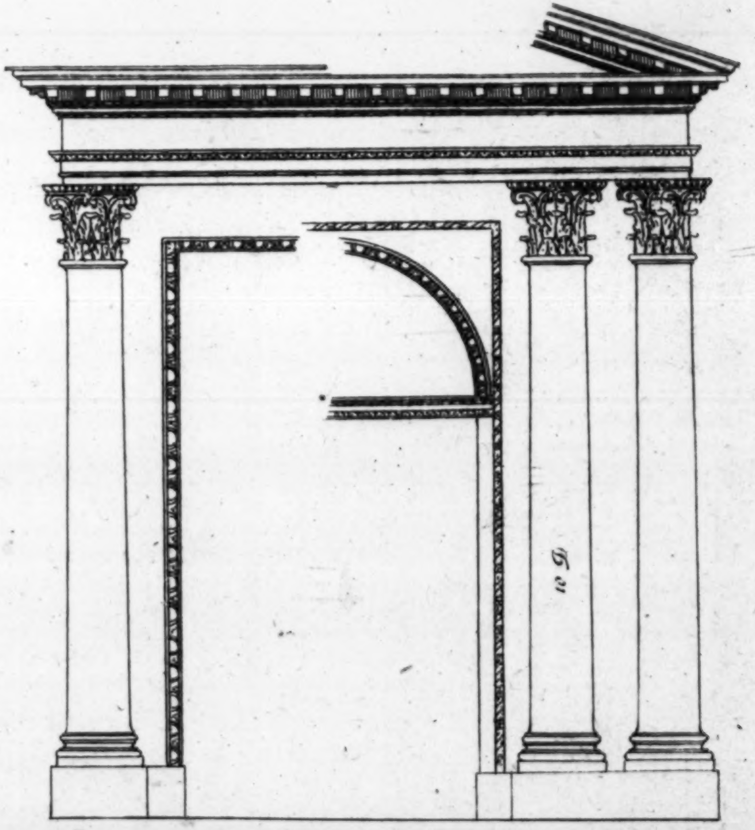


18 57 SEP

1 Different Designs for Doors Archid or otherways, in the Corinthian Order.

Different Designs for Doors Arch'd or otherways, in the Corinthian Order.





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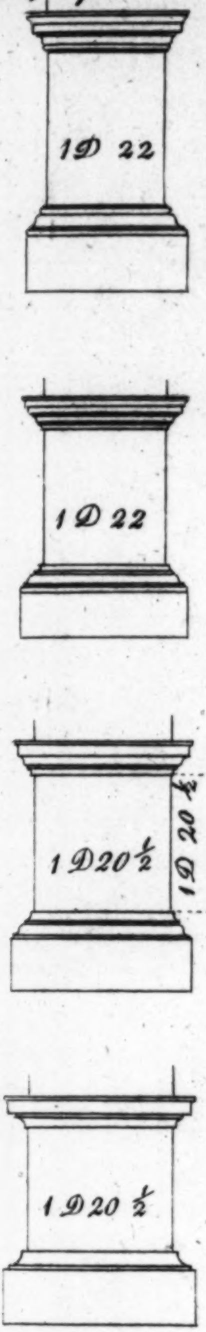
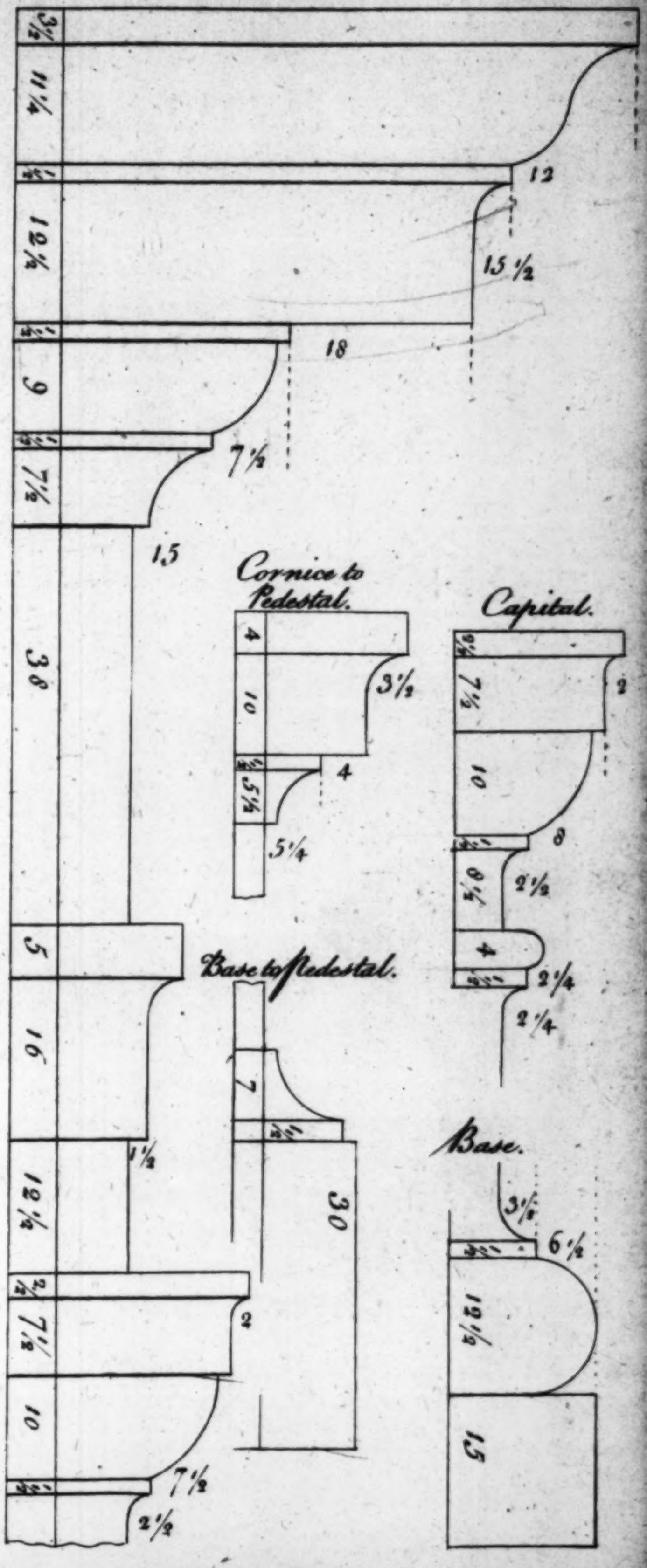
18 SEP 57

A Tuscan intablature with all it's measures.

4 Pedestals with their general Proportions.





Ab. Swan del. & Sct.

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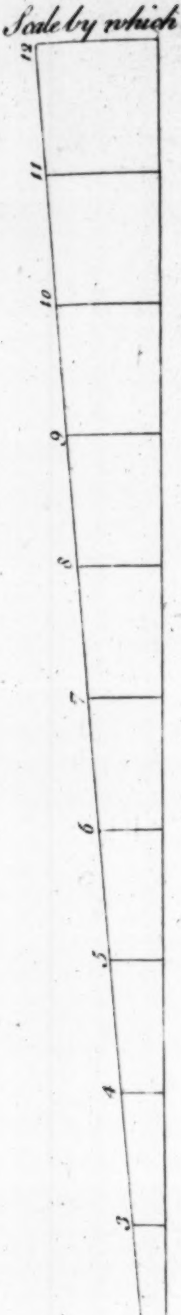
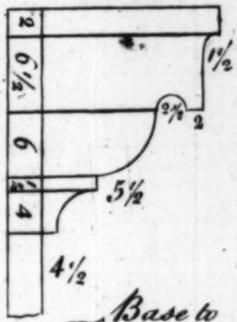
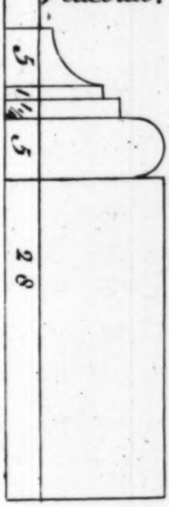
Scale by which all ye Orders are drawn.



Pedestal.

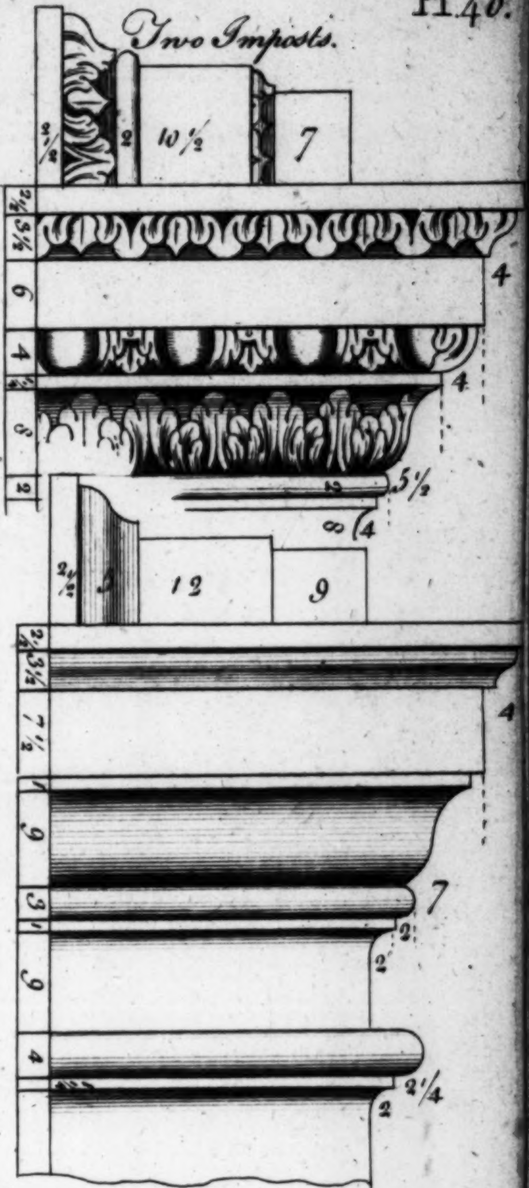


Base to Pedestal.

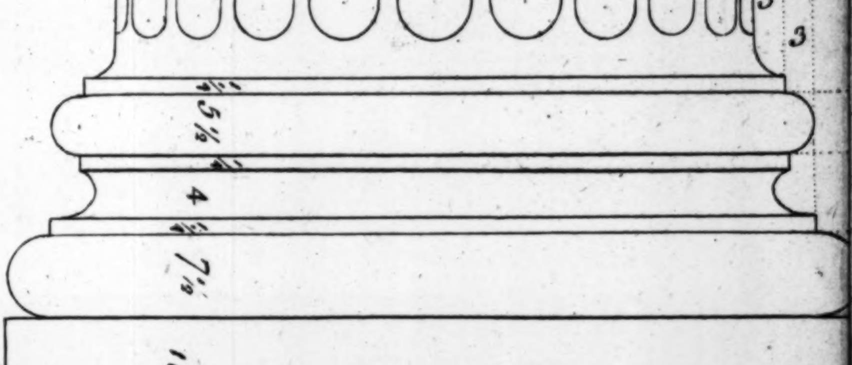


Two Imposts.

Cornice.



A Base to Column.



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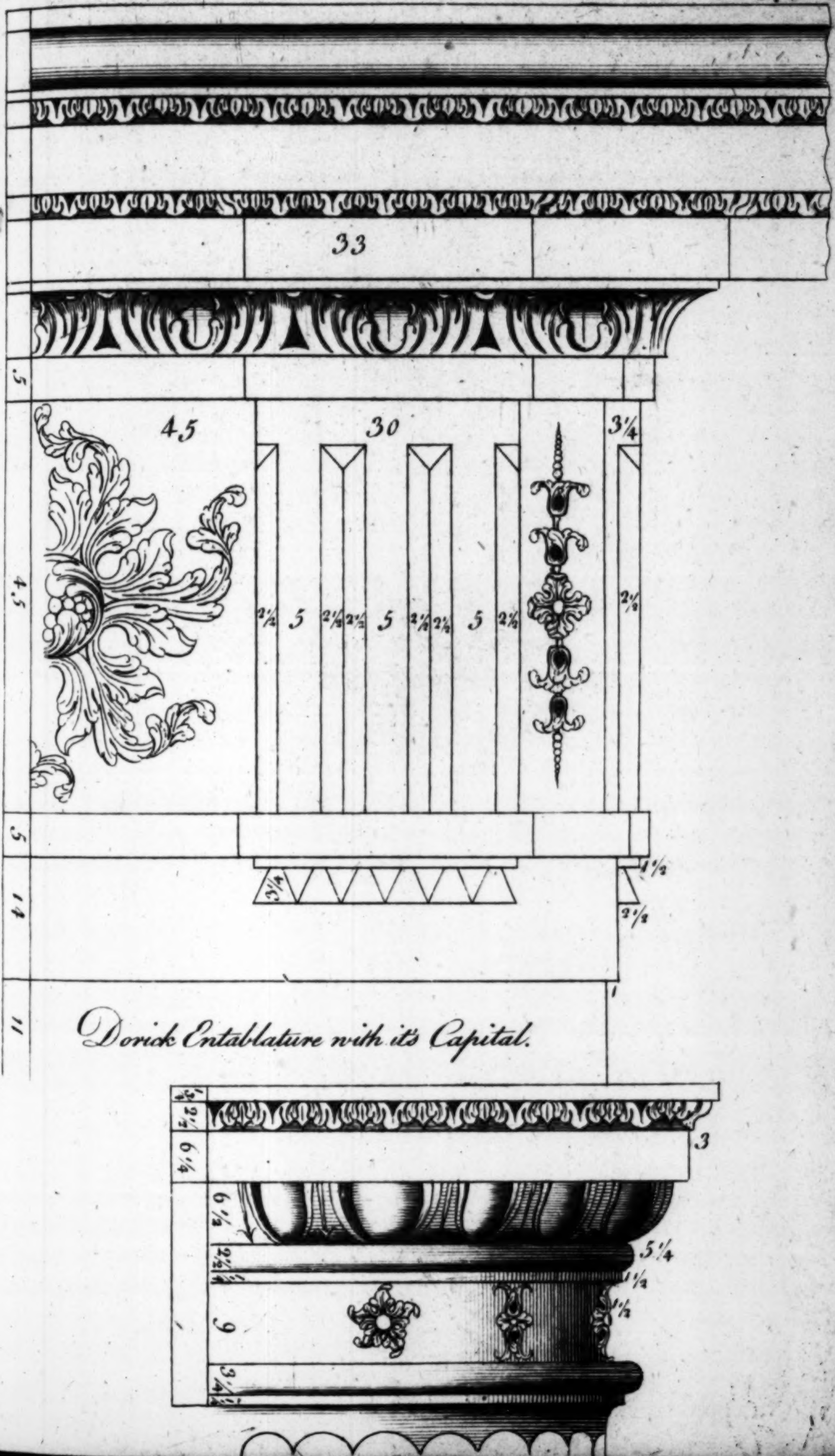

Dorick Entablature with it's Capital.

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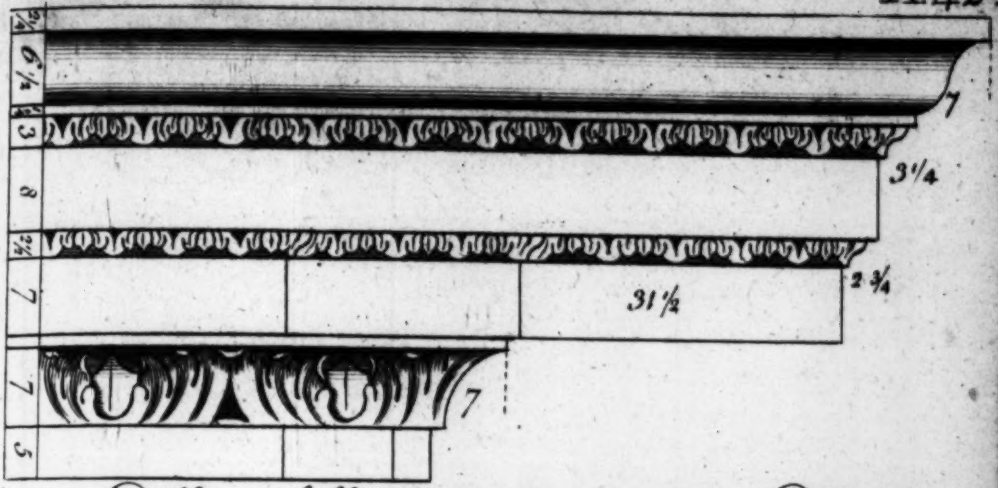
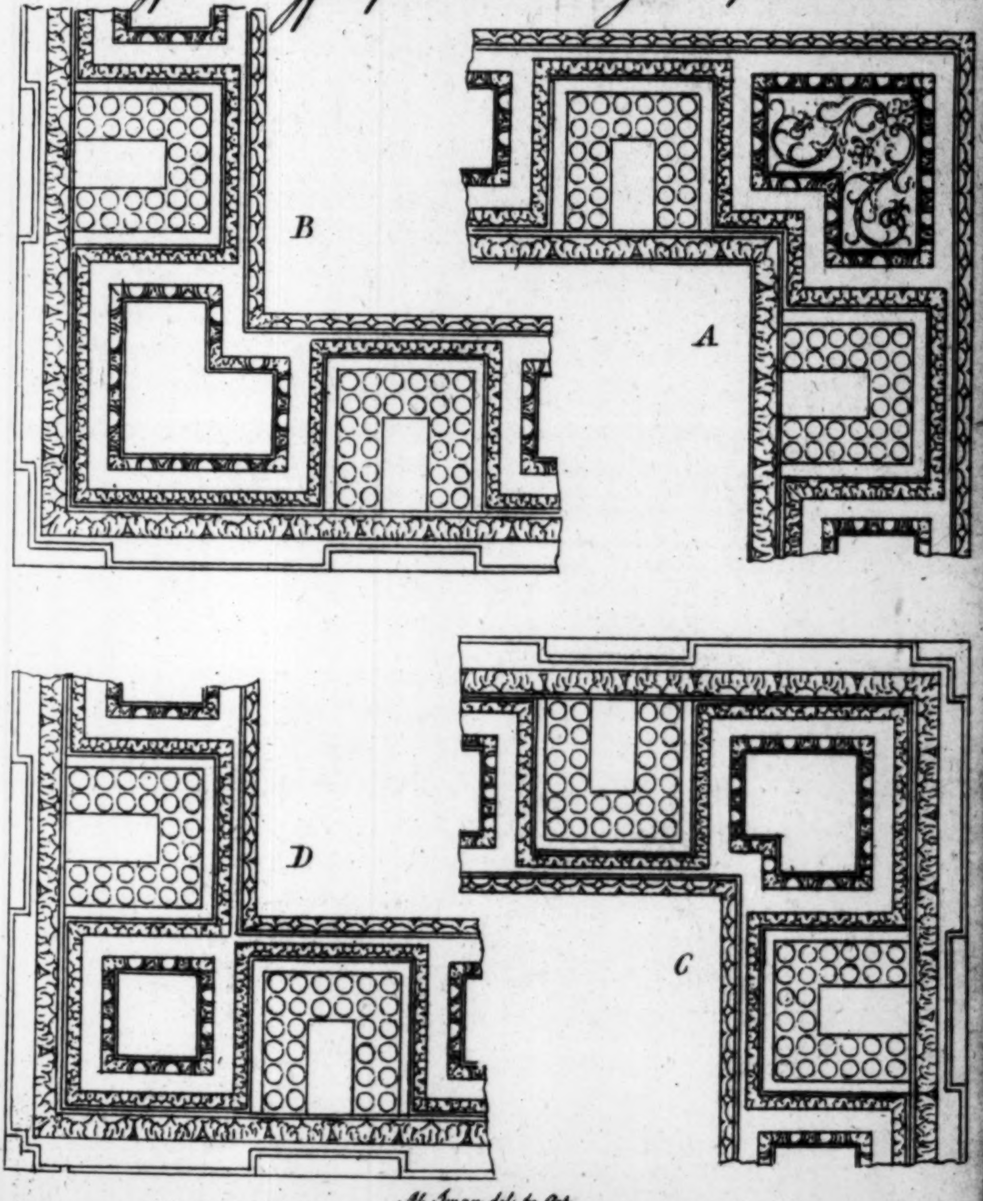
Dorick Cornish.



4 Different Soffets for internal Angles in yᵉ Dorick Order.



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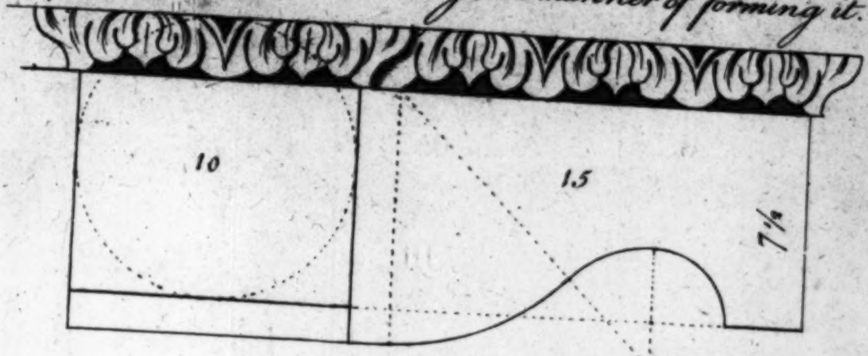
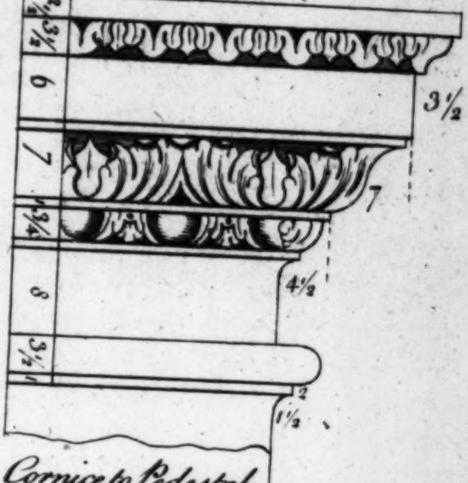
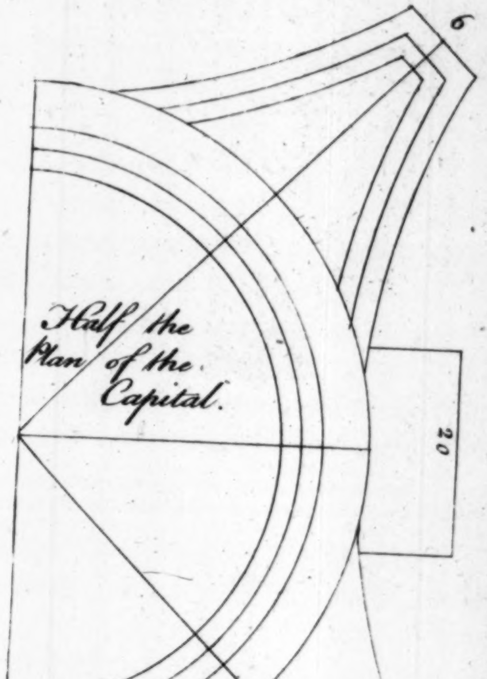
Ionick Modillion at large, the manner of forming it.



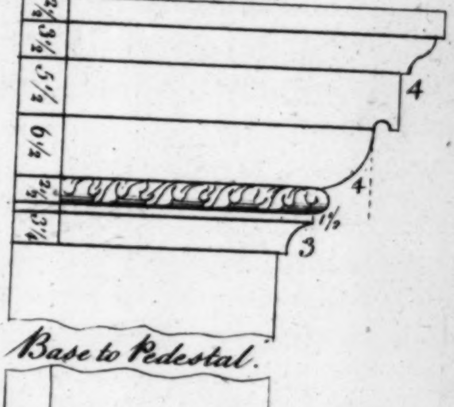
Impost.



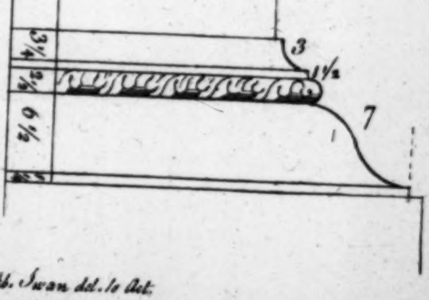


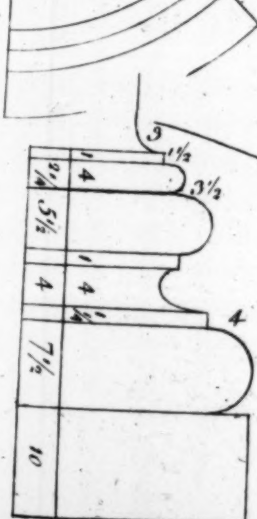
Half the Plan of the Capital.

Cornice to Pedestal.



Base to Pedestal.





Base to Column.

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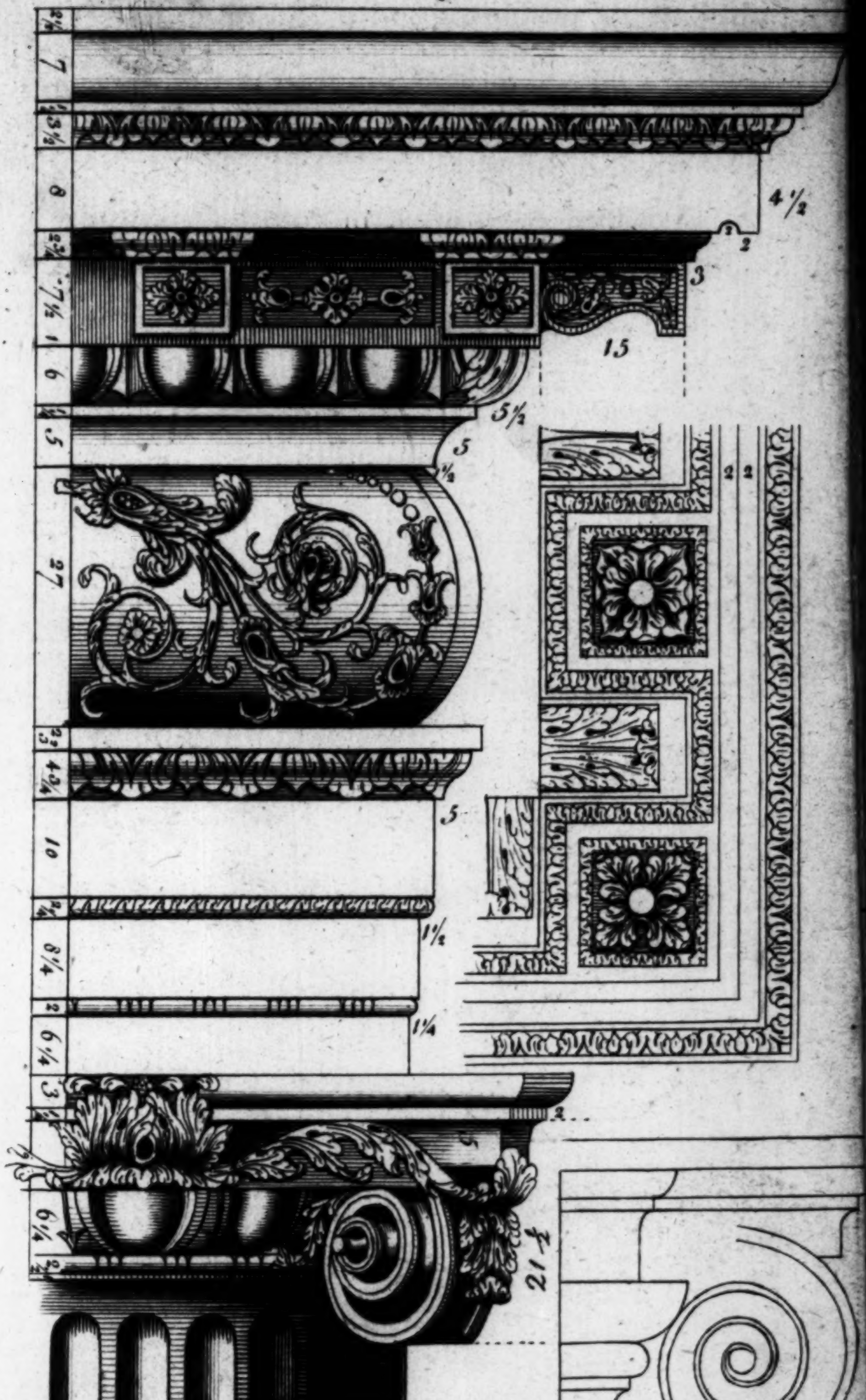
Ionick Entablature with it's Capital.



Ab. Swan del. & Sculp.

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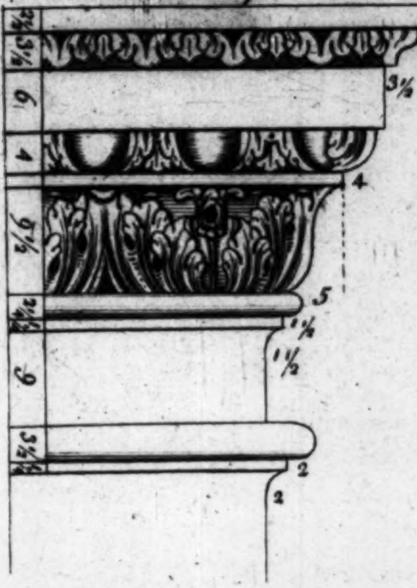
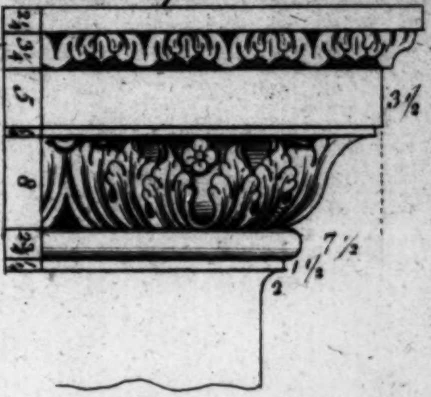
SEP

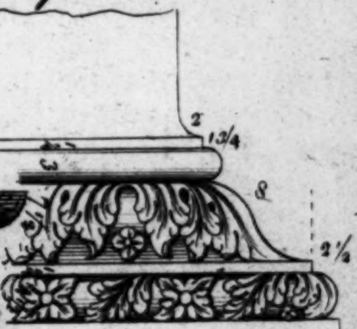
Great Impost.



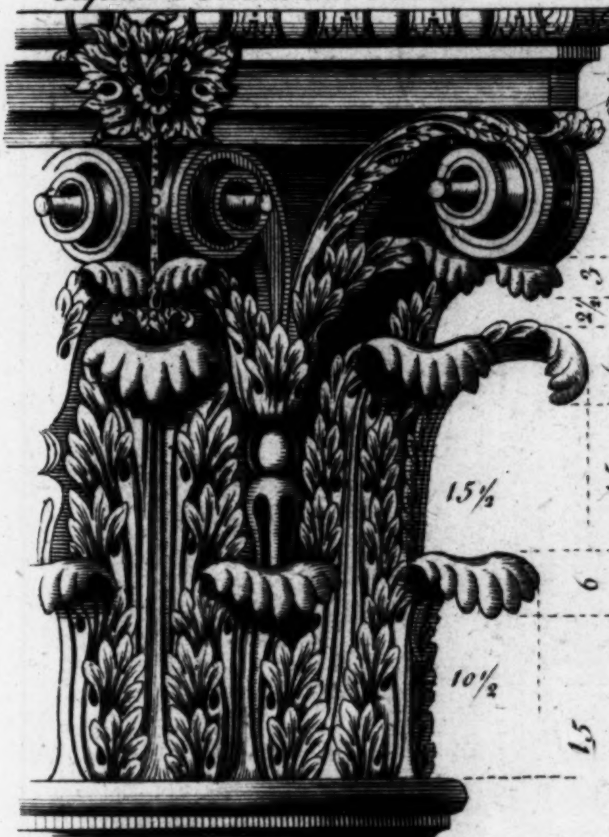
Small Impost or Cornice Pedestal.

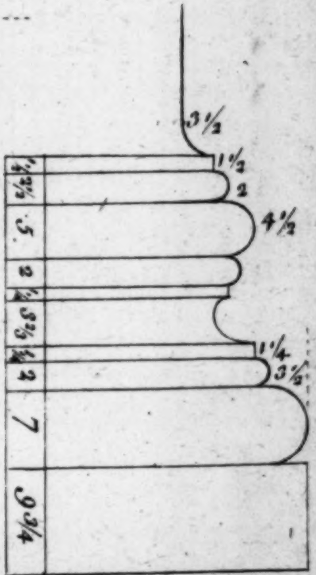


Base to Pedestal.



Capital to Corinthian Order.



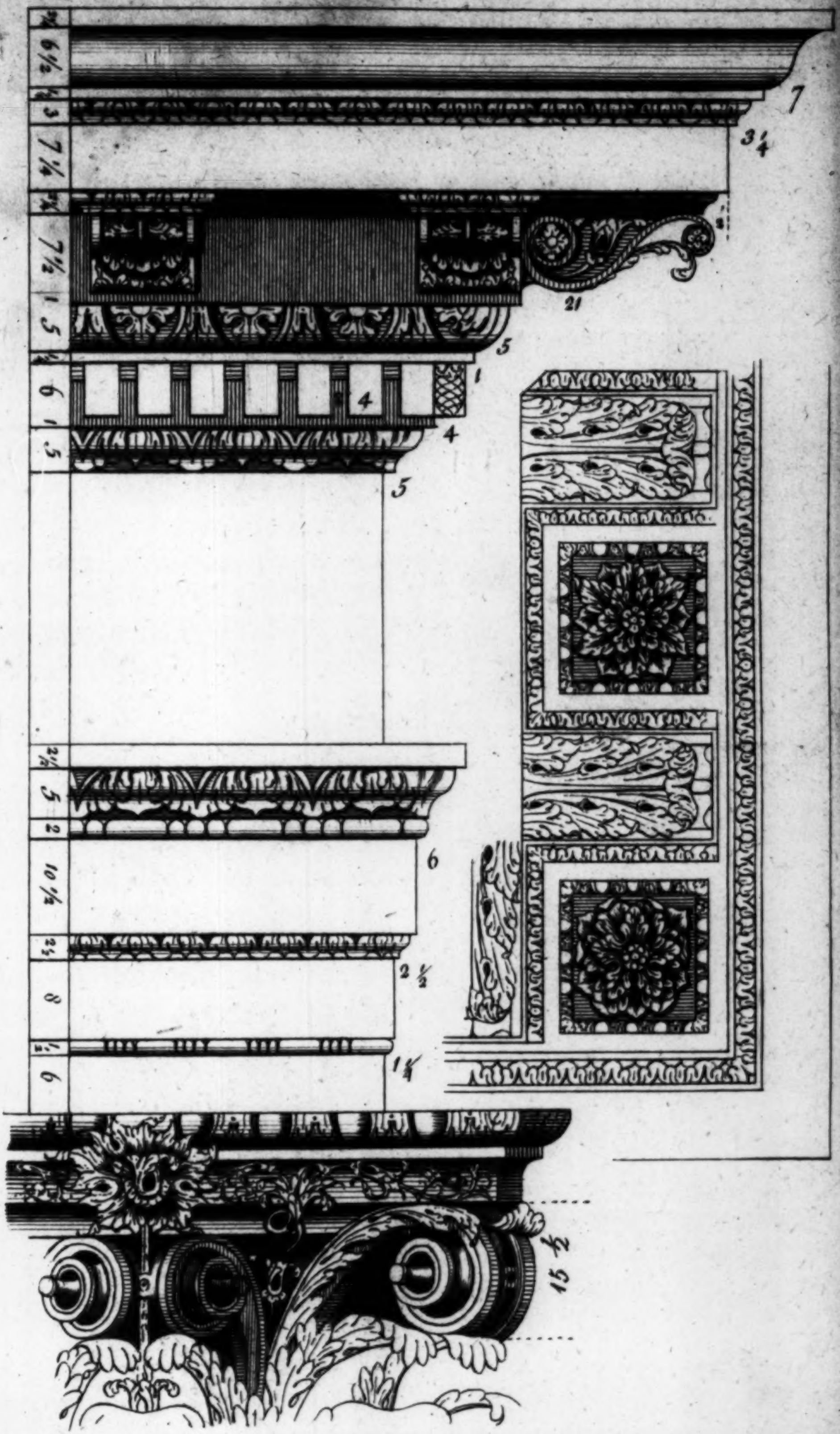


Base to Column.

Ab. Swan del. & Sc.

18 57
SEP

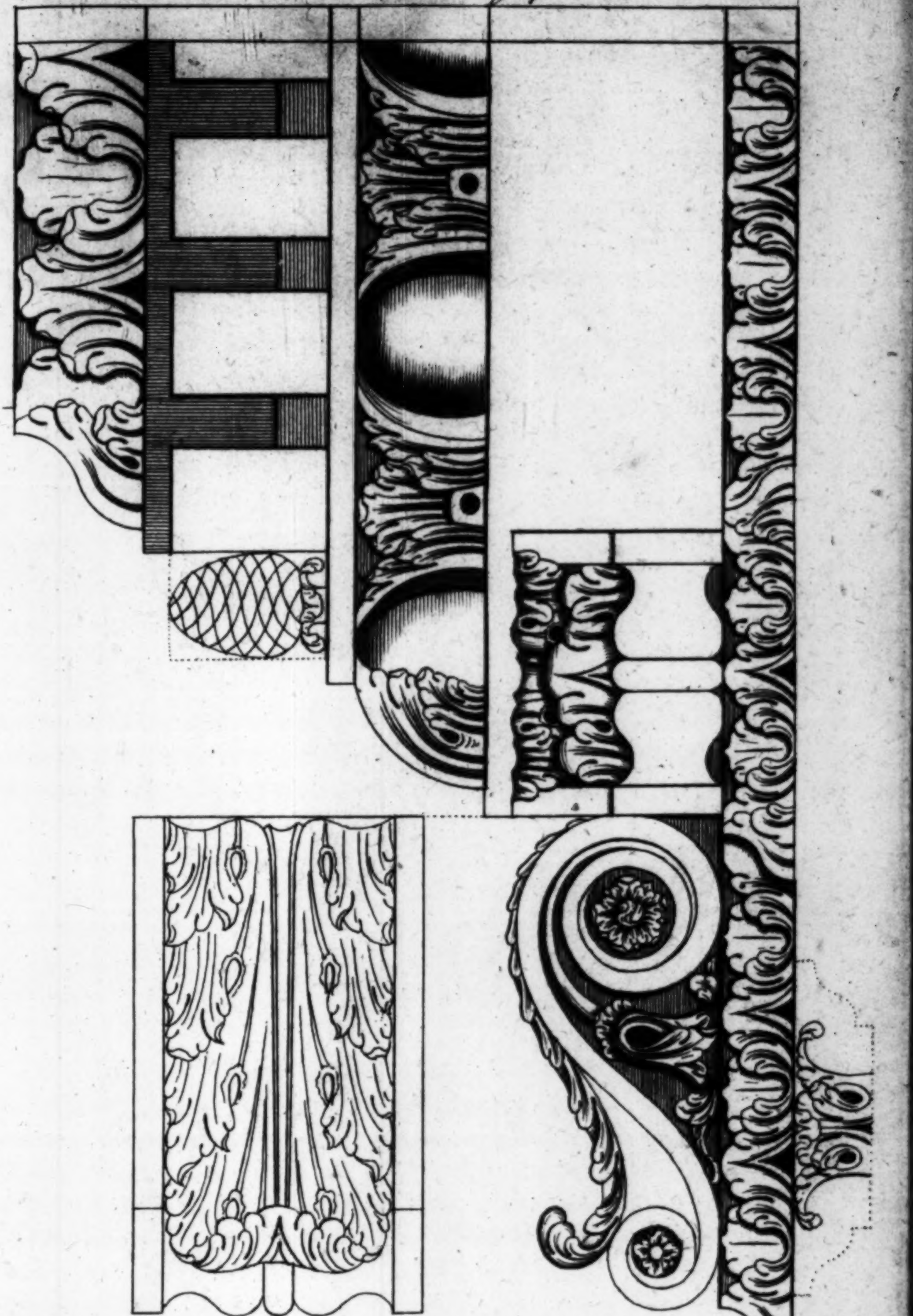
Corinthian Entablature.



Ab. Swan del. & Sculp.

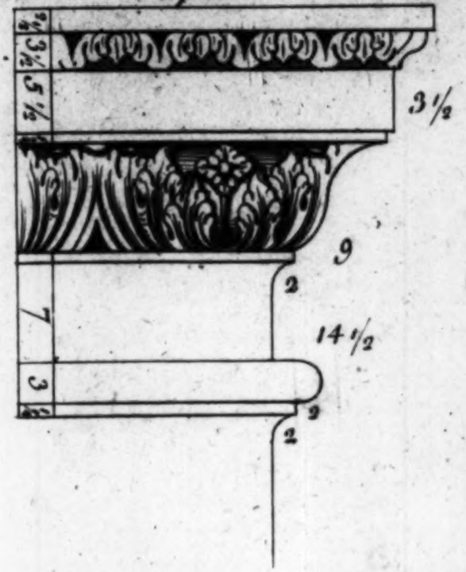
18 57
SEP

A Corinthian Bedmold & Madillion at large full in reach'd.



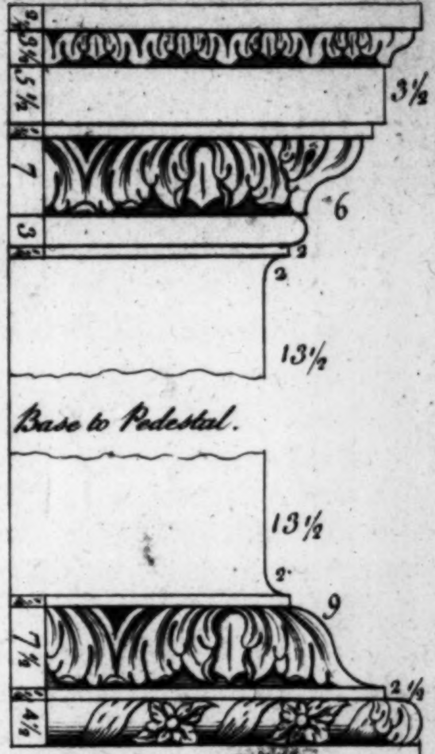
13 SEP 57

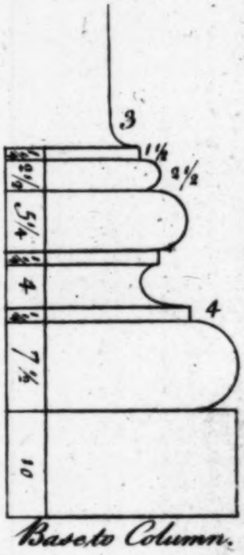
Impost.



Cornish to Pedestal.

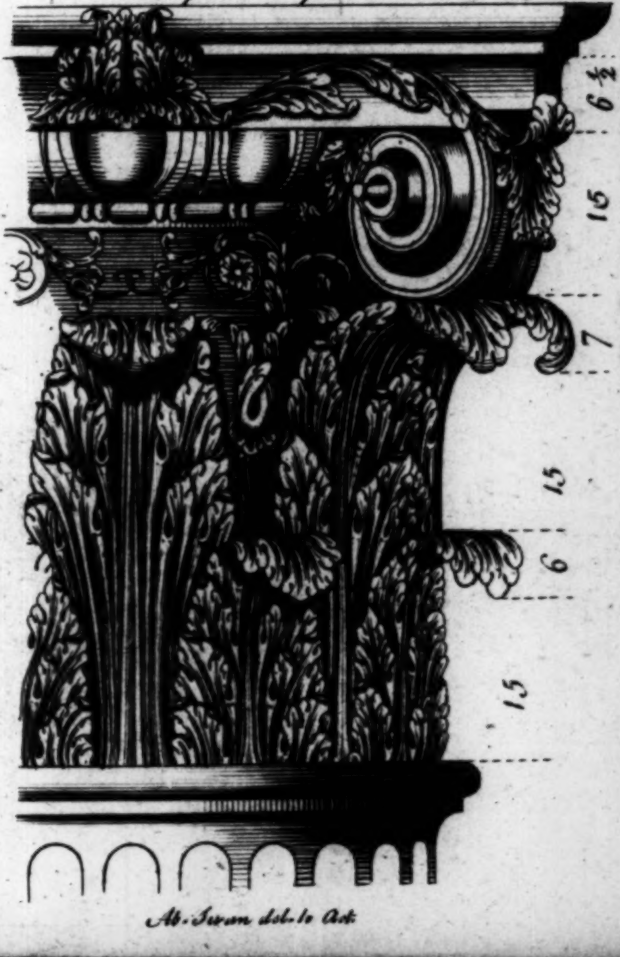
Base to Pedestal.





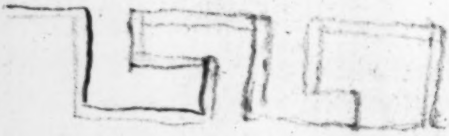
Base to Column.

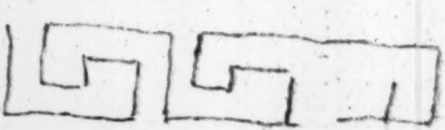
Composite Capital.



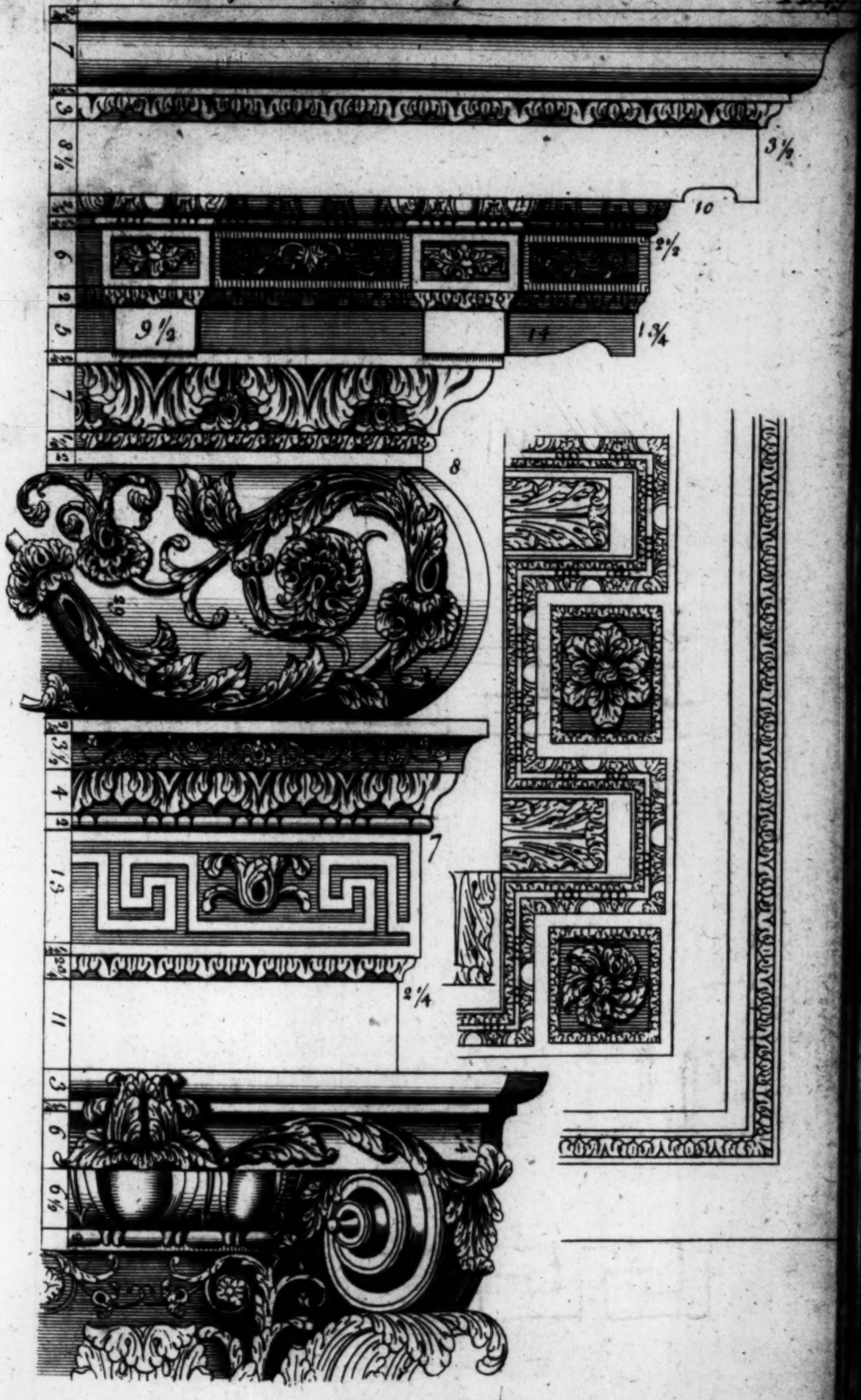
Ab. Swan del. to Act.

18 57
SEP





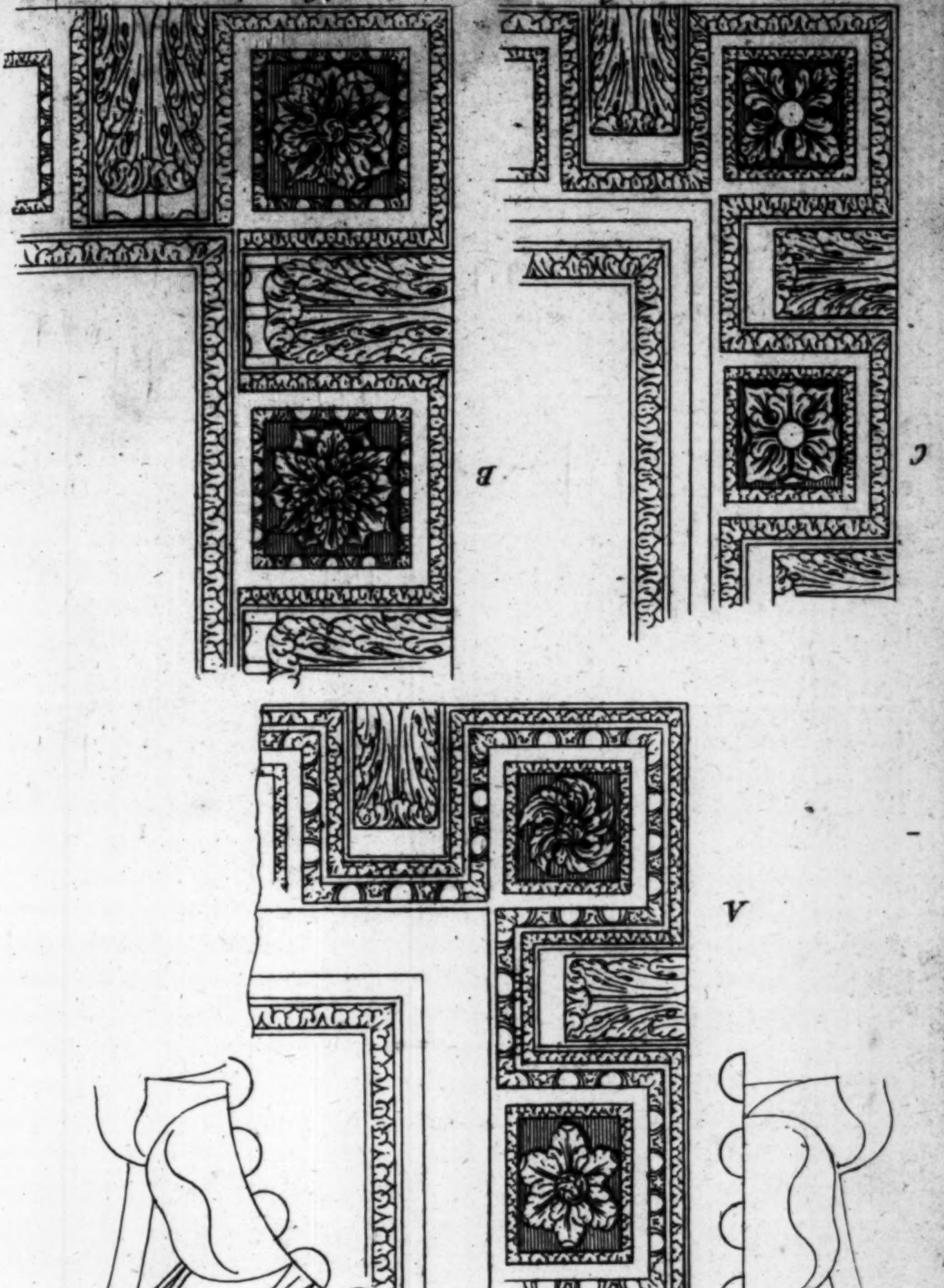
Composite Entablature full inreach'd.



Ab. Swan del. & Sc.

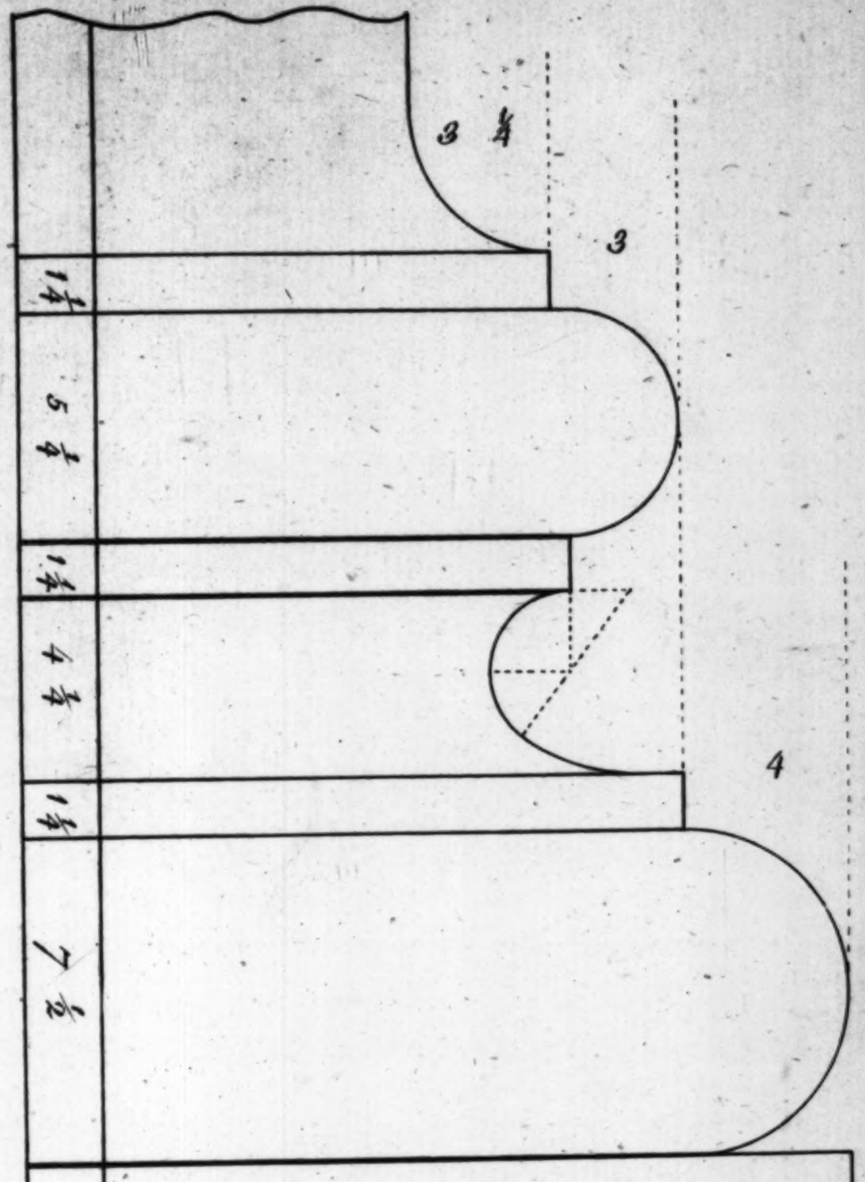
13 SEP 57

3 Soffets for internal Angles.



18 57
SEP

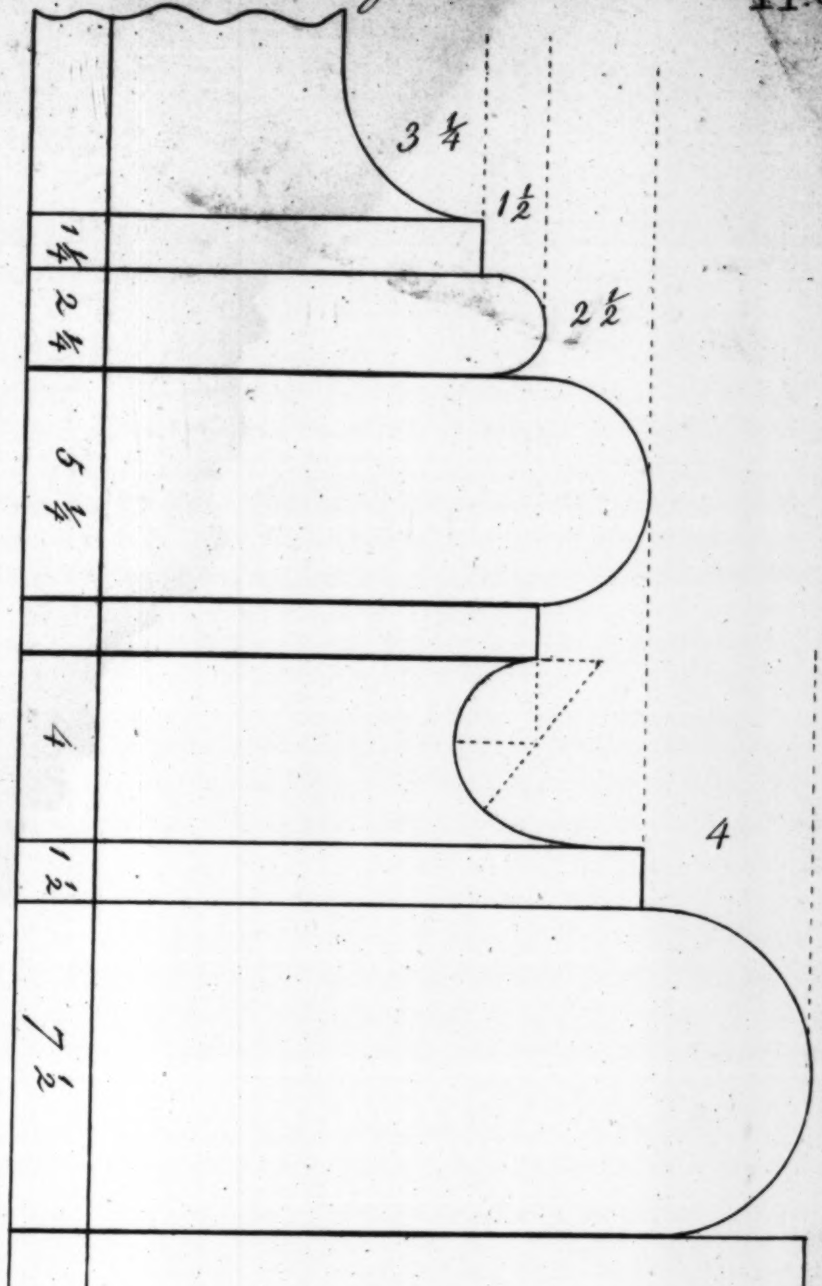
Attick Base, generally us'd to ye Dorick, not improper to any of ye Orders except the Tuscan. Pl. 51.



This & the three following Plates are given Gratis

18 57
SEP

Ionick Base at large.



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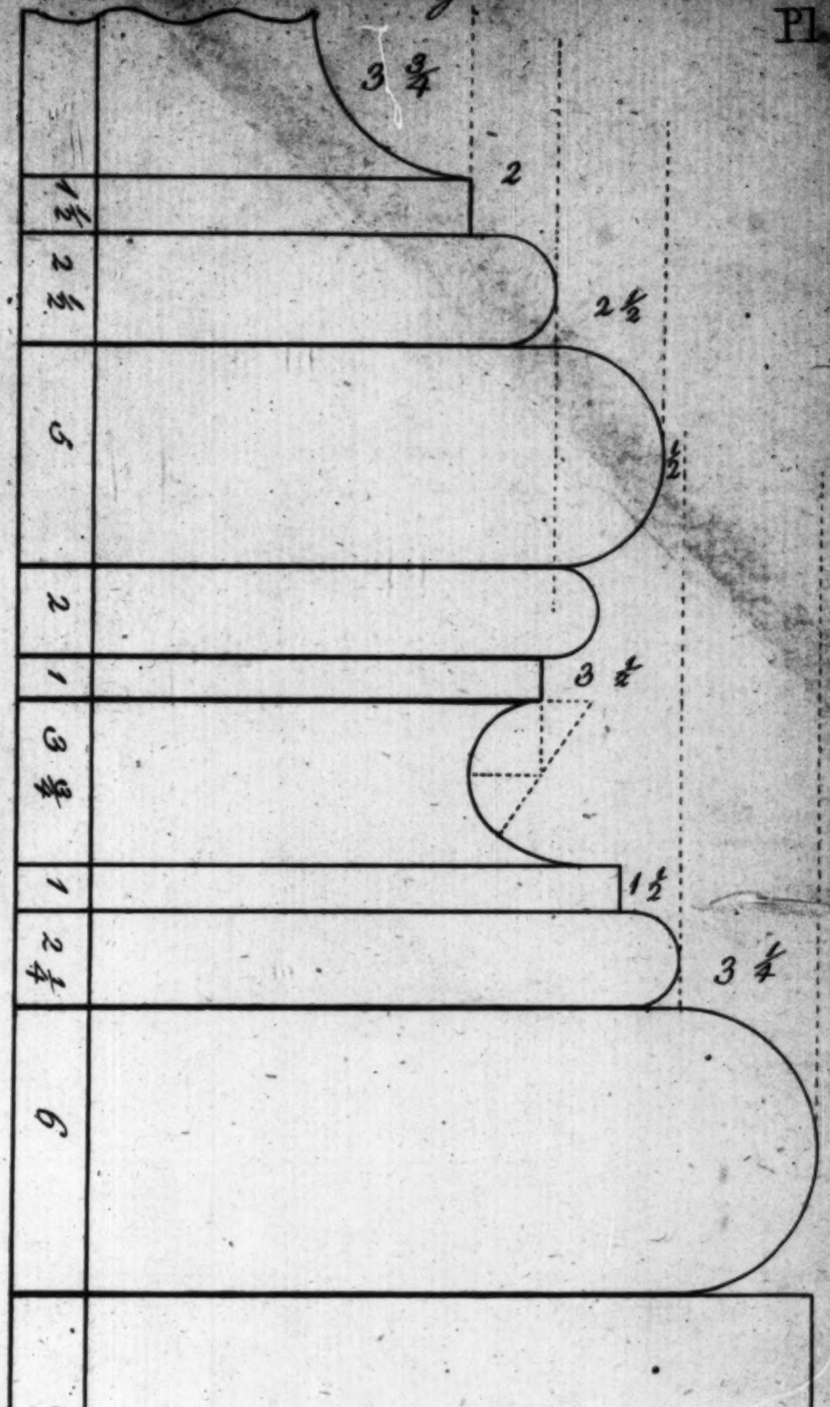
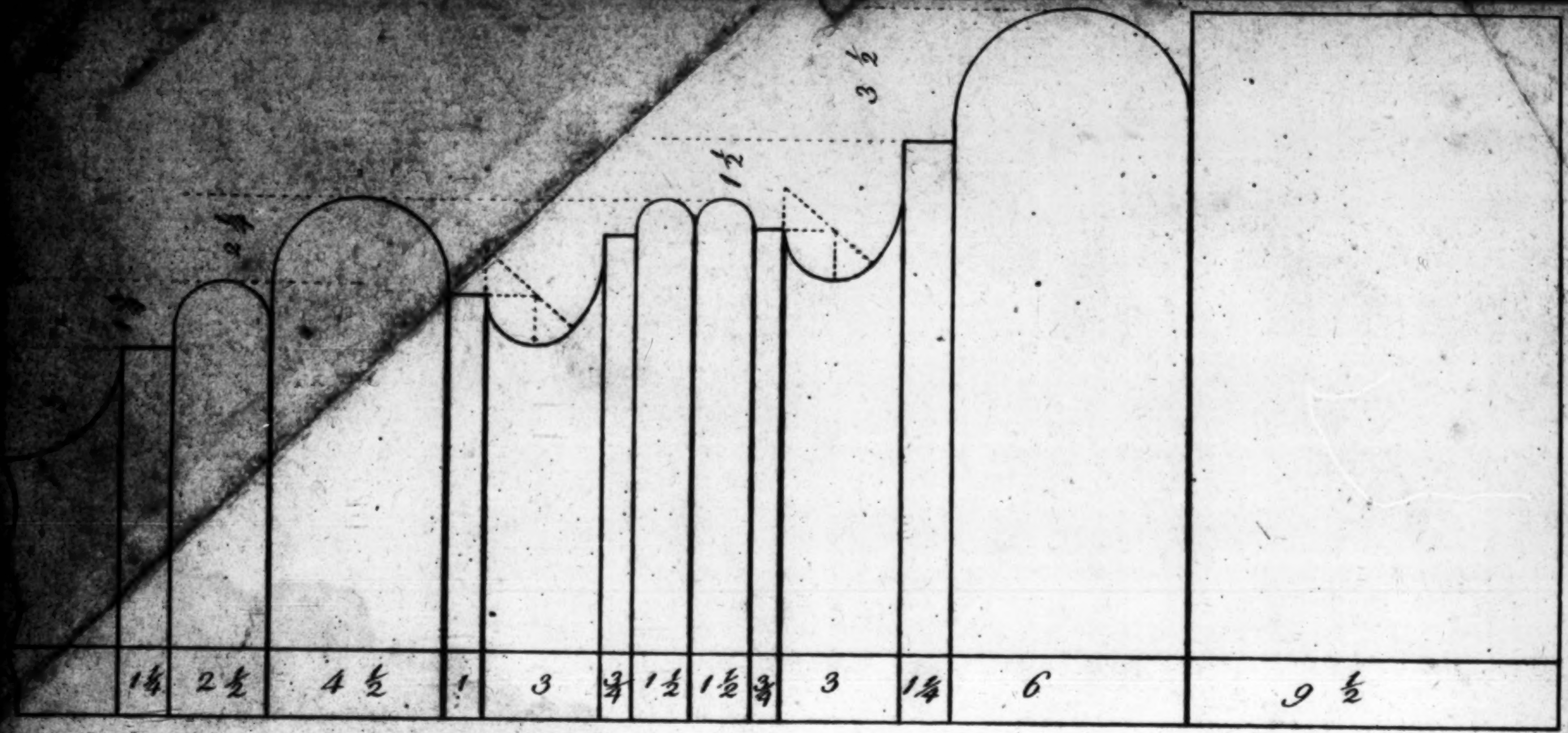
Pl. 5

Corinthian Base at large.



BRITISH MUSEUM
18 57
SEP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18 SEP 57

LA FRASCHETANA;

1490. m. 64.

A

NEW COMIC OPERA:

AS PERFORMED AT THE

KING's THEATRE

IN THE

HAY-MARKET.

The MUSIC by

SIGNOR PAISELLO,

Under the DIRECTION of

MR. GIARDINI.

LONDON:
Printed for T. CADELL, in the Strand.
MDCCLXXVI.
(Price One Shilling.)

BRITISH MUSEUM
15 DEC 60

PERSONAGGI.

PARTI SERIE.

Il Cavaliere Giocondo,	Il Signor *Savoi.*
Donna Stella,	La Signora *Maria Prudom,* [Ingleſina.]

PARTI BUFFE.

Violante, Pupilla, amante di *Nardone,*	La Signora *Seſtini.*
Nardone, Pecorajo, amante di *Violante,*	Il Signor *Trebbi.*
Don Fabrizio, Tutore di *Violante,*	Il Signor *Fochetti.*
Pagnotta, Servo del Cavaliere,	Il Signor *Micheli.*
Liſetta, Serva di Locando,	La Signora *Luiggia Farneſe.*

Contadini.
Camerieri di Locanda.
Servitori.

MAESTRI de' BALLI.

Monſieur *Simonet,* Monſieur *Vallouy.*

BALLERINI PRINCIPALI.

Monſieur *Simonet.* Madame *Simonet.*
Monſieur *Vallouy.* Madame *Vallouy.*
Signor *Zuchelli.* Signora *Zuchelli.*
Monſieur *Vallouy le Cadet.*

PITTORE, e MACHINISTA.

Signor *Colomba.*

SARTORE.

Signor *Lupino.*

La Scena ſi finge in Marino.

A T T O I.

S C E N A I.

Alba.

Piazza nella Terra di Marino, con varie caſe, ed altri edifizi. Locanda da una parte con inſegna al di fuori. In proſpetto campagna, e veduta in lontano della Città di Roma. Violante paſſeggiando, e facendo un mazzetto di fiori, indi Nardone ſuonando la ſampogna.

Viol. *GIOVINETTE ſemplicette,*
Siete degne di pietà.
Perchè amore, poverette,
Preſto, o tardi ve la fà.
E chi ſiegne quell' ingrato,
Più non vanta libertà.

Viva la libertà, viva la pace.
Ah queſto ſtato mio, quanto mi piace!
Mi ſono finta ſemplice
Per burlarmi del mio ſciocco Tutore,
Che pretende con me far all' amore.

Nard. *La prima volta che m' ho innamorato,*
M' ho innamorato d' una Calabreſe;
La prima coſa che m' ha domandato
E ſtato un par di ſcarpe alla franceſe; taralara.
Che femmine quando ſon belle!
Sin le dita ci fanno leccar.

Viol. (E viva; grazioſo veramente.
Ma d' eſſere fingiam ſempre innocente.)
Nard. (Coſpetto! E che boccon! non mi diſpiace.)

Viol.

BRITISH MUSEUM 15 DEC 60

ACT I.

SCENE I.

Dawn of Day.

A Green in the Village of Marino, with ſeveral houſes, and other buildings. On one ſide, an inn with a ſign. Proſpect of an open country, and a diſtant view of the City of Rome. Violante walking about, and making up a noſegay; and then Nardone playing on a bag-pipe.

Viol. YE ſimple unwary maids, how greatly is your lot to be pitied! for ſooner or later Love ſhall wound your hearts; and whoever attends to the artful God's dictates, may then bid farewel to liberty.

How happy are we when free, and eaſy in our minds! and how vaſtly pleaſed I am with my own ſituation! I feigned to be a ſimple girl in order to laugh at my fooliſh Guardian, who has taken it into his head to make profeſſions of love to me.

Nard. The firſt time I fell in love was with a Calabrian girl; and the very firſt thing ſhe aſked of me was a pair of French ſhoes. What cannot pretty women do with us? O how they make our mouths water!

Viol. (*Well ſaid; charming indeed! but ſtill muſt I ſeem to be a ſimple girl.*)

Nard. (*Hey-day! that's a girl I ſhould not diſlike.*)

Viol.

Viol. *(I'll not look at him.)*

Nard. *(She is baſhful. I would fain tell her——but I am afraid to do wrong——I'll pluck up ſome courage) ——hem! hem!*

Viol. *Do you call me?*

Nard. *I do, Madam.*

Viol. *What would you have with me?*

Nard. *I would——but turn your pretty face a little this way.*

Viol. *Oh no, Sir, I beg to be excuſed!*

Nard. *Pray, what may your name be?*

Viol. *My name is Violante.*

Nard. *And I am called Nardone.*

Viol. *I fancy you are a ſhepherd.*

Nard. *And ſo I am, to my great misfortune. And you, what are you?*

Viol. *I am an unfortunate ward, under a guardian's care.*

Nard. *Oh the poor unhappy girl!*

Viol. *Heigh ho!——*

Nard. *Why do you ſigh?*

Viol. *Alas! I know not why.——How you make me bluſh!*

Let it ſuffice you that I am a ſpotleſs maid; free from all wantonneſs and artifice; I am known to be good, and there is not the leaſt malice in me. But yet I muſt tell you freely, that I feel a ſomething like a deſire——A kind of ardour——As if it was——No, I miſtake——I mean——that's not right neither——Juſt as one may ſay——Now I have hit it. I am bound in the chains of love for your ſake.

[*Exit.*

SCENE

Viol. (Non lo voglio guardar.)
Nard. (E vergognoſa.
Dirle vorrei.——Ma temo di far male——
Orsù coraggio.) Eh! eh!
Viol. A me chiamate?
Nard. A voi, Signora, sì.
Viol. E che volete?
Nard. Vorrei——ma quel viſin quà un pò voltate.
Viol. Oh queſto nò, ſcuſate.
Nard. Che nome avete voi?
Viol. Mi chiamo Violante.
Nard. Ad io Nardone.
Viol. Credo ſiate un paſtor.
Nard. Ma per diſgrazia.
E voi?
Viol. Ed io ſon' una
Infelice pupilla
Al ſuo Tutore ſoggetta.
Nard. Meſchina, poveretta!
Viol. Ah!
Nard. Perchè ſoſpirate?
Viol. Oh Dio, non ſò——Ah che arroſſir mi fate!

Son zittellà, e tanto baſta;
Non sò far la fraſchettona;
Sono ſtata ſempre buona,
Nè malizia in me non v'è.
Ma per voi a dirla ſchietta,
Sento un certo pizzicore,——
Una ſpecie di calore——
Per eſempio——Nò, che ſbaglio——
Voglio dir——nepur và bene——
Come foſſe——L' ho travata:
Prigioniera, ſventurata
Divenuta ſon per te. [Parte.

SCENA

SCENA II.

Nardone, poi D. Fabrizio,

Nard. E cotta poverina.
D. Fab. (Con Nardone
Violante, mia pupilla?)
Nard. Oh ciel! Se mai——— [*In atto di partire.*
D. Fab. Eh! Nardon, dove vai? *Nard.* Servo.
D. Fab. Buon giorno:
Ti vedo molto allegro.
Nard. Oh ſe ſapeſte!
Poco prima ho parlato
Con una giovinetta Fraſchetana:
Ma Don Fabrizio mio, e che ſtupore!
D. Fab. (Ohimè, mi batte il cuore!)
Parla, ſeguita pur.
Nard. Ella ſi chiama———
D. Fab. Come? Dimmi, fà preſto———
Nard. A poco a poco:
Si chiama Violante.
D. Fab. (Ah malandrina!)
Nard. Cos'è? Voi vi turbate?
D. Fab. Ma m'aſcolta.
Se il ſuo Tutor ſapeſſe———
Nard. Se il ſuo Tutor faceſſe
A me per tal motivo un' occhio torto,
Don Fabrizio, il Tutor vi dò per morto.
D. Fab. *Obligato dell' avviſo,*
Col Tutore io palerò;
E che lui non reſti ucciſo,
Il poſſibile farò,
Egli ha venti Colubrine;
Trenta ſciable Tuniſine.
Più di mille ha trucidati,
Tanti in pezzi ne ha tagliati.
Tutte coſe glorioſe,
Da ſtupire in verità,
Di che morte vuoi morire
Laſcio a te la libertà, [Parte.

SCENE II.

Nardone, then D. Fabricius.

Nard. *The poor girl is ſmitten.*

D. Fab. *(What my ward Violante with Nardone?)*

Nard. *Oh Heavens! if ever——*

D. Fab. *Where now, Nardone?*

Nard. *Your ſervant, Sir.*

D. Fab. *Good morrow t'ye; you are very chearful, I ſee.*

Nard. *Oh was you to know! I was a little while ago in deep diſcourſe with a Freſcati girl; but ſuch a beauty, O Don Fabricius, you would have been aſtoniſhed!*

D. Fab. *(Ah me! how my heart beats!) Talk away, go on with it.*

Nard. *Her name is——*

D. Fab. *How? Tell me without farther delay——*

Nard. *Fair and ſoftly——her name is Violante.*

D. Fab. *(Oh the impudent huſſey!)*

Nard. *How now? Are you diſturbed?*

D. Fab. *But mind me now; what if her Guardian ſhould come to know——*

Nard. *Should her Guardian look upon me with an evil eye on that account, you may depend, Don Fabricius, that he would be a dead man.*

D. Fab. I am really obliged to you for that piece of advice; I ſhall talk this over with the Guardian; and ſhall do all in my power to ſave him from death. But mind, he has Culverines, and Tuneſian Sabres by the ſcore; he has killed thouſands of men, and has hacked to pieces as many more. Here are glorious deeds to be wondered at! Now I leave you to chuſe what kind of death you would endure. [*Exit.*